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Diskursus Relasi Agama dan Negara dalam Kanal Youtube Aswaja NU Center Jawa Timur

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Abstrak

Perdebatan tentang relasi agama dan negara di Indonesia sudah terjadi sejak zaman pra kemerdekaan dan masalahnya masih terus bergulir hingga saat ini. Perdebatan tersebut terjadi dalam berbagai ruang publik termasuk dalam media sosial diantaranya kanal youtube. Aswaja NU Center Jawa Timur merupakan kanal youtube milik NU yang turut mengartikulasikan diskursus relasi agama dan negara di Indonesia. Tujuan penelitian ini adalah untuk mengetahui bagaimana pemaknaan relasi agama dan negara di Indonesia dalam kanal youtube Aswaja NU Center Jatim dan untuk mengetahui penyebab bergulirnya diskursus tersebut hingga saat ini. Pendekatan riset ini adalah kualitatif dengan metode Analisis Wacana Kritis Norman Fairclough. Metode tersebut menganalisis wacana dari aspek kebahasaan, aspek praktik wacana dan konteks sosial yang melingkupi. Hasil penelitian menunjukkan bahwa menurut Aswaja NU Center Jatim, bentuk relasi agama dan negara yang paling sesuai untuk diterapkan di Indonesia adalah model substantif yaitu Negara lebih memprioritaskan pengaktusan nilai-nilai agama dalam kehidupan bernegara dibandingkan eksistensi simbol agama. Kemudian faktor penyebab perdebatan relasi agama dan negara di Indonesia terus bergulir yaitu karena adanya sejarah perumusan dasar negara Pancasila yang belum selesai dan Pancasila masih digunakan sebagai alat politik rezim yang berkuasa.

Kata Kunci: *Relasi Agama dan Negara; Youtube; Nadlatul Ulama*

Submitted: 01-12-2023 Accepted: 03-12-2024 Published: 27-12-2024

Discourse on the Relationship between Religion and State on the Aswaja NU Center East Java Youtube Channel

Abstract

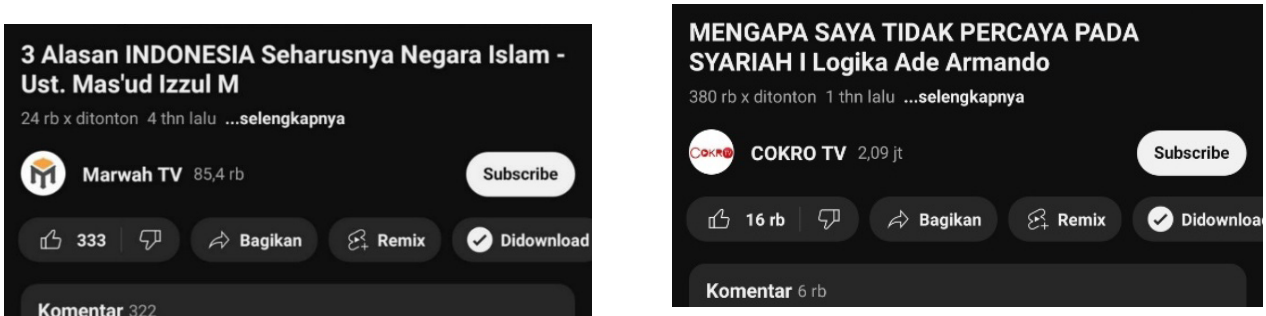
The debate about the relationship between religion and the state in Indonesia has been going on since pre-independence times and the problem is still ongoing today. This debate occurred in various public spaces, including on social media, YouTube channels. Aswaja NU Center East Java is Nahdlatul Ualama's YouTube channel which also articulates discourse on the relations between religion and the state in Indonesia. The aim of this research is to find out how the relationship between religion and the state in Indonesia is interpreted on the Aswaja NU Center East Java YouTube channel and to find out the causes of this discourse continues to this day. This research approach is qualitative using Norman Fairclough's Critical Discourse Analysis method.

This method analyzes discourse from linguistic aspects, aspects of discourse practice and the surrounding social context. The results of the research show that according to the East Java Aswaja NU Center, the most appropriate form of relationship between religion and the state to be implemented in Indonesia is the substantive model, namely the State prioritizes the implementation of religious values in state life rather than the existence of religious symbols. Then the factor that causes the debate on the relationship between religion and the state in Indonesia continues to rage, namely because there is a history of the formulation of the basic state of Pancasila which has not been completed and Pancasila is still used as a political tool of the ruling regime.

Keywords: *Religion and State Relations, Youtube, Nahdlatul Ulama*

PENDAHULUAN

Beberapa tahun terakhir ini kerap terjadi perdebatan tentang relasi agama dan negara di Indonesia. Perdebatan tersebut banyak terjadi dalam media sosial khususnya youtube. Begitu banyak kanal youtube yang mengartikulasikan dikursus tersebut khususnya dalam konteks Pancasila sebagai dasar negara. Beberapa ditemukan oleh peneliti sejak tahun 2018 hingga tahun 2021 diantaranya ada lima kanal youtube dengan jumlah pengikut yang cukup banyak yaitu kanal Marwah TV, Pinter Politik TV, Narasi Newsroom, Total Politik, dan Cokro TV.

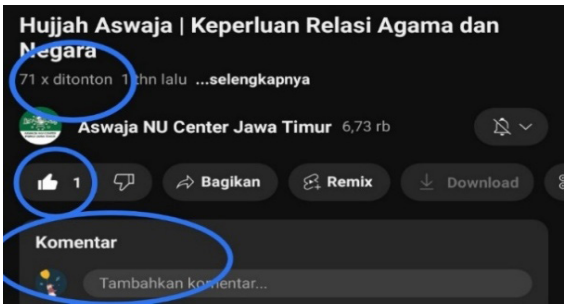


Gambar 1. Kumpulan Kanal Youtube yang Memperdebatkan Relasi Agama dan Negara di Indonesia

Pada masing-masing kanal tersebut terjadi perdebatan tentang Pancasila sebagai dasar negara. Perdebatan tersebut terlihat jelas dalam kolom komentar yang berujung pada polarisasi yang membentuk

dua kelompok. Kelompok pertama ingin agar sila pertama Pancasila kembali ke awal yang berbunyi "Ketuhanan Yang Maha Esa dengan kewajiban menjalankan syariat islam bagi pemeluknya". Sementara kelompok kedua ingin agar sila pertama Pancasila tetap berbunyi "Ketuhanan Yang Maha Esa" karena Pancasila dianggap sudah final sehingga tidak ada lagi yang perlu diperdebatkan atau dirubah.

Selain lima kanal youtube tersebut, ada sebuah kanal yang juga turut membahas relasi agama dan negara di Indonesia yaitu kanal Aswaja NU Center Jatim. Pembahasan tersebut disampaikan dalam vidio yang berjudul *"Hujjah Aswaja Keperluan Relasi Agama dan Negara"*. Vidio tersebut diunggah pada tanggal 7 Juni tahun 2021. Vidio tersebut ditonton sebanyak 71 kali, mendapatkan satu *like*.



Gambar 2. Tingkat *Enggagement* Video *Youtube* yang Berjudul *"Hujjah Aswaja Keperluan Relasi Agama dan Negara"*.

Meskipun secara jumlah pengikut dan tingkat *enggagement* jauh lebih sedikit dibandingkan kelima kanal sebelumnya, tetapi peneliti tertarik untuk meneliti kanal Aswaja NU Center Jatim atau disingkat ASNUTER karena kanal tersebut milik Nahdlatul Ulama yang merupakan organisasi politik keagamaan terbesar di Indonesia yang basis utamanya adalah di wilayah Jawa Timur. Nahdlatul Ulama adalah salah satu organisasi islam yang terlibat dalam proses perumusan Pancasila yang terjadi di zaman pra kemerdekaan.

Perdebatan diskursus relasi agama dan negara bukanlah hal yang baru terjadi di Indonesia. Perdebatan tersebut sudah pernah terjadi bahkan sebelum proses perumusan dasar negara Pancasila yaitu pada tahun 1940 ketika alat komunikasi masih terbatas dan belum ada *smartphone.* Bermula dari Soekarno menulis sebuah artikel yang berjudul "Apa Sebab Turki Memisahkan Agama dan Negara". Artikel tersebut dipublikasikan di majalah Panji Islam. Dalam artikel tersebut Soekarno menyampaikan beberapa poin penting yaitu pertama, Islam harus dipisahkan dari negara sebab Islam hanya mengatur urusan spiritual sedangkan negara mengatur urusan dunia. Kedua, dalam ajaran Islam sendiri tidak pernah ada konsep negara Islam. Ketiga, dalam berkehidupan tetap membutuhkan nilai-nilai yang bersumber dari Islam namun bukan untuk menjadi landasan tata kelola kenegaraan sebab Islam hanya akan menjadi alat politik kekuasaan rezim. Pemikiran Soekarno tersebut terinspirasi terhadap paham sekularisme yang terjadi di beberapa negara eropa termasuk Turki pada masa Kemal Attaturk (Soekarno & Parikesit, 2016, p. 409).

Merespon gagasan Soekarno terkait pemisahan agama dan negara, Natsir menuliskan beberapa artikel yang dikompilasikan menjadi sebuah buku yang berjudul "Persatuan Agama dan Negara". Menurut Natsir, agama dan negara tidak bisa dipisahkan sebab Islam

adalah sebuah ideologi yang mengatur seluruh aspek kehidupan termasuk urusan kenegaraan. Islam membutuhkan Negara untuk merealisasikan nilai-nilai nya. Dan negara membutuhkan Islam sebagai sumber referensi dalam pengelolaannya (Natsir & Anshari, 2001, pp. 75–119).

Perdebatan tersebut berlanjut dalam ruang diskusi kebangsaan dalam proses perumusan dasar negara yang diawali pada sidang BPUPKI. Hal ini melahirkan polarisasi yang membentuk dua kelompok yaitu kelompok nasionalis-Islam dan kelompok nasionalis-sekuler. Kelompok nasionalis-Islam berpendapat bahwa agama dan negara tidak dapat dipisahkan. Mereka mencita-citakan terbentuknya negara Islam di Indonesia yang berlandaskan hukum Islam. Oleh sebab itu, mereka berharap dan mengupayakan agar dasar negara Indonesia berlandaskan hukum Islam. Sebaliknya kelompok nasionalis-sekuler menginginkan adanya pemisahan agama dengan negara. Mereka menginginkan agar dasar negara Indonesia tidak berlandaskan nilai-nilai agama.

Dalam sidang tersebut kelompok nasionalis-sekuler di representasikan oleh Supomo, Muh. Yamin, Sukarno dan Hatta. Kemudian kelompok nasionalis-Islam diwakili oleh Ki Bagus Hadikusumo (Ketua organisasi Muhammadiyah), K.H.M Mansur, Sukiman, Wahid Hasyim (putra dari pendiri organisasi Nahdlatul Ulama yaitu K.H Hasyim Asyari) (Boland, 1971, p. 23).

Keterlibatan Wachid Hasyim yang merepresentasikan Nahdlatul Ulama dalam sidang BPUPKI menandakan bahwa Nahdlatul Ulama sejak dulu terlibat aktif dalam perdebatan diskursus relasi agama dan negara di Indonesia. Hingga saat ini pengartikulasian relasi agama dan negara di Indonesia masih dilakukan oleh Nahdlatul Ulama melalui media yang dimiliki. Salah satunya melalui kanal youtube Aswaja NU Center Jawa Timur.

Dari latar belakang tersebut muncul dua pertanyaan yang menjadi rumusan masalah dalam penelitian ini yaitu pertama, bagaimana pemaknaan relasi agama dan negara di Indonesia dalam kanal youtube Aswaja NU Center Jatim. Kedua, mengapa perdebatan diskursus relasi agama dan negara di Indonesia terus bergulir. Seolah menjadi perdebatan abadi bangsa ini. Perdebatan yang awalnya hanya terjadi di kalangan elit yaitu politisi kini menjadi perdebatan publik di media sosial.

Dengan demikian tujuan penelitian ini adalah untuk mengetahui bagaimana kanal youtube Aswaja NU Center Jawa Timur memaknai diskursus relasi agama dan negara di Indonesia yang nota bene bukan sebuah diskursus baru dan penyebab bergulirnya diskursus tersebut hingga saat ini.

KAJIAN PUSTAKA

Hubungan Agama dan Negara

Dalam sejarahnya agama pernah menjadi katalisator ulung kemajuan peradaban manusia sekaligus pemantik munculnya kehancuran tatanan sosial. Semua itu tergantung pada bagaimana sebuah bangsa memandang dan memaknai agama sebagai institusi dan nilai-nilai (Sahidah, 2019, p. 6).

Menurut Benjamin Franklin, seorang negarawan asal Amerika, agama hadir bukan untuk memecah belah namun untuk mempersatukan. Peradaban manusia, kemakmuran politik, keadilan sosial dan

moralitas bangsa mustahil bisa diraih jika Negara melepaskan diri dari agama. Sebab semua itu bisa terwujud jika nilai-nilai agama teraktuskan dalam kehidupan berbangsa dan bernegara. Sehingga bagi Franklin hakikat agama bersifat utilitarian (asas kebermanfaatan) terhadap negara (Bellah, 1991, p. 173).

Menurut Robert Neely Bellah, sosiolog asal Amerika, ekspresi keberagamaan didepan publik merupakan sesuatu yang alamiah terjadi didalam sebuah masyarakat yang beragama. Oleh karena itu lembaga pemerintahan perlu memainkan perannya yaitu memberikan ruang agar unsur keagamaan bisa terekspresikan dalam tatanan sosial kehidupan termasuk ruang lingkup politik. Sebab agama secara alamiah adalah bagian dari publik. Ada sifat dasar dari masyarakat (publik) untuk mengekspresikan keberagamaannya melalui seperangkat keyakinan, simbol dan ritual. Itulah yang disebut dengan agama sipil yang terjadi di Amerika (Bellah, 2005, p. 42).

Mengenai konsep negara sendiri tidak dapat dilepaskan dari realitas *political party, pressure group, public opinion* serta agenda penguasaan negara seperti kampanye politik dan perihal kebijakan negara. Selain itu agama juga termasuk dalam kajian negara sebab antara negara dan agama saling berhubungan (Zainuddin, 1992, p. 3).

Secara umum ada tiga tipologi hubungan agama dan negara yaitu hubungan simbiosis mutualisme (saling membutuhkan), hubungan antagonistik (saling bermusuhan), dan hubungan resiprokal kritis yakni saling memahami, mempelajari porsi masing-masing, akomodatif, dan fleksibel (Murod, 1999).

Sementara dalam perspektif politik Islam ada tiga tipologi hubungan Islam dan negara (Shaleh & Wisnaeni, 2019, pp. 240–241) yaitu Pertama adalah teori formalistik, bahwa Islam dan negara adalah satu kesatuan yang tidak dapat pisahkan (*integrated*). Sebab Islam adalah agama yang komprehensif yang tidak hanya mengatur aspek ritual melainkan juga aspek kehidupan sosial termasuk kehidupan bernegara. Maka sistem negara harus diselenggarakan atas hukum islam atau syari'at islam.

Kedua yaitu teori sekularistik, bahwa Islam dan negara harus dipisahkan (sekularistik). Sebab Islam hanya agama yang mengatur perihal ritual dan moral, tidak untuk mengatur perihal pembangunan dan pengelolaan negara. Pemikiran ini juga berpendapat bahwa konsepsi khilafah tidak ada dalam sumber ajaran Islam

Ketiga adalah teori simbiosis mutualisme, bahwa Islam dan negara itu saling membutuhkan. Negara membutuhkan nilai-nilai agama, karena dengan agama negara dapat berkembang dalam bingkai etika-moral. Pemikiran ini meyakini bahwa dalam ajaran Islam tidak mengatur perihal sistem ketatanegaraan, konsepsi tentang negara maupun sistem politik tidak tertulis dalam sumber ajaran Islam. Tetapi kelompok pemikiran ini berpendirian bahwa dalam ajaran Islam (Al Quran) terdapat seperangkat nilai ideal yang dapat diterapkan dalam sebuah sistem politik. Sebaliknya agama juga membutuhkan negara untuk membantu mengaplikasikan dan menjaga keberlangsungan keberagamaan dalam sistem masyarakat.

Media Sosial dan Ideologi Politik

Jika dilihat dari sejarah perdebatan diskursus relasi agama dan negara di Indonesia antara kelompok nasionalis-Islam dan kelompok nasionalis-sekuler dalam proses perumusan dasar negara Pancasila maka akan ditemukan bahwa sejatinya ada sebuah pertarungan ideologi politik yaitu antara ideologi Islamisme dan sekularisme.

Sekularisme adalah ideologi yang meyakini bahwa tidak ada kebenaran yang bersifat mutlak melainkan senantiasa bersifat relatif (relativisme). Dan kebenaran selalu dilekatkan pada suatu *kedisinikinian* yang melingkupi perubahan yang berlaku pada dunia. Maka dari itu sekularisme memandang agama sebagai ajaran masa lalu yang tidak bernilai mutlak benar sehingga perlu dikontekskan dengan perkembangan ilmu pengetahuan. Akal dan ilmu pengetahuan diyakini sebagai instrumen yang mampu memecahkan segala permasalahan. Sementara agama dipahami sebagai sesuatu yang membelenggu dan menghalangi dari kemajuan (*modernity*) (Latief, 2017, p. 3)discourse on secularization of politics arises constantly and draws a widespread appeal from many researchers. Conceptual issues pertaining to separation between Islam and state (secularism).

Ideologi sekularisme melahirkan sekularisasi yaitu proses pemisahan antara kehidupan duniawi dengan ajaran agama. Sekularisasi bisa terjadi dalam berbagai sendi kehidupan mulai dari sektor politik, ekonomi, pendidikan, hingga sektor hukum. Sekularisasi politik adalah memisahkan negara dan agama, diantara wujudnya adalah segala kebijakan negara tidak bisa dilandaskan pada ajaran agama, segala bentuk kegiatan politik tidak menggunakan atribut agama, terciptanya opini publik bahwa agama bertentangan dengan negara, termasuk perluasan kewenangan negara untuk menggantikan peran struktur keagamaan dalam kehidupan sosial (Pardoyo, 1993).

Terdapat dua jenis tipologi sekularisasi politik yaitu *soft secularization* seperti di negara Amerika Serikat dan *hard secularization* seperti yang ditemukan di Perancis. *Hard secularization* adalah sekularisasi politik versi kuat, ada ketegasan pemerintah dalam memisahkan antara agama dan negara termasuk ketegasan dalam pembatasan mengekspresikan agama diruang publik (Hashemi, 2021, pp. 200–201).

Dalam perjalanan pergolakan diskursus relasi agama dan negara di Indonesia ternyata tidak hanya terjadi antara nasionalis-sekuler dengan nasionalis-Islam tetapi juga sesama kelompok nasionalis-Islam karena adanya persoalan politik praktis (Maarif, 1996, p. 4). Sehingga selain unsur ideologi adapula unsur politik praktis yang melatarbelakangi pergolakan diskursus tersebut.

Informasi politik dalam media bukanlah informasi yang bebas nilai melainkan bermuatan ideologi. Ideologi tersebut dikodifikasi menjadi sebuah pesan ideologis untuk kepentingan struktur kekuasaan dan melemahkan kekuatan oposisi (McQuail, 2011, p. 74).

Analisis Wacana Kritis

Menurut Norman Fairclough (1995) dalam (Atkins, 2002) *Critical Discourse Analysis* (CDA) adalah sebuah instrumen

yang digunakan untuk meneliti proses produksi sebuah teks yang bermuatan ideologis dan politis. Tujuan dari metode Analisis Wacana Kritis adalah untuk menunjukan keberpihakan pada kelompok minoritas. Makna minoritas dan mayoritas tidak hanya diukur dari aspek kuantitas tetapi juga kualitas (Darma, 2014).

Dalam melakukan analisis wacana kritis berdasarkan oleh Norman Fairclough menggunakan tiga tahapan, *Pertama* analisis teks yaitu memahami kata atau klausa atau kalimat dan juga simbol secara apa adanya. *Kedua* analisis praktik diskursif yaitu memahami proses produksi dan interpretasi teks. *Ketiga*, analisis praktik soisokultural yaitu menganalisis kondisi sosial yang mempengaruhi proses produksi dan interpretasi teks. (Fairclough, 1995).

METODE PENELITIAN

Objek yang diteliti dalam penelitian ini adalah sebuah vidio yang diunggah dalam kanal youtube Aswaja NU Center Jatim. Judul vidio tersebut adalah sebagai berikut: "*Hujjah Aswaja: Keperluan Relasi Agama dan Negara"*. Vidio tersebut berdurasi 51 menit 2 detik yang menggambarkan sebuah *talk show* dengan nama Hujjah Aswaja. Sebenarnya itu merupakan program reguler yang ditayangkan di TV9 namun juga disiarkan di kanal youtube Aswaja NU Center Jatim.

Teknik pengumpulan data dengan cara observasi yaitu dengan menonton vidio tersebut beberapa kali. Kemudian mendokumentasikan visual interaksi dalam vidio tersebut untuk mengetahui proses konsumsi, serta materi publikasi seperti jurnal penelitian atau buku yang mendukung analisis. Berikutnya melakukan wawancara dengan ketua Aswaja NU Center Jatim atau KH. Ma'ruf Khozin. Keseluruhan data primer adalah hasil observasi vidio tersebut sebab hasil observasi itu akan diolah menggunakan metode analisis wacana kritis model Norman Fairclough.

Berdasarkan temuan dari peneliti, setelah menonton lebih dari tiga kali vidio *Hujjah Aswaja Keperluan Relasi Agama dan Negara* dalam kanal youtube Aswaja NU Center Jawa Timur, maka pengartikulasian diskursus relasi agama dan negara di Indonesia dapat dikelompokkan dalam beberapa topik, yakni 1) Eksistensi Simbol Islam: Kajian Teori Substantif, 2) Khilafah Islamiyah dan 3) Posisi Nahdlatul Ulama dalam Perdebatan Relasi Agama dan Negara di Indonesia. Dalam penelitian ini peneliti hanya akan berfokus pada topik "*Eksistensi Simbol Islam: Kajian Teori Substantif*".

HASIL DAN PEMBAHASAN

Analisis Tekstual Fairclough

Aswaja NU Center Jawa Timur atau ASNUTER Jatim menyampaikan bahwa pembahasan tentang relasi agama dan negara merupakan pembahasan yang menarik sekaligus sangat berat. Ungkapan tersebut disampaikan di awal vidio oleh pembawa acara, seolah menyiratkan bahwa khalayak perlu menyiapkan diri dalam hal ini adalah kefokusan selama menyimak vidio tersebut. Atau memang secara substansi merupakan tema kajian yang sangat berat sebab menyangkut sejarah panjang yang erat bersinggungan dengan politik.

> *"Sebuah tema yang sangat menarik dan memang perlu kita ketahui bersama dan memang tema yang sangat berat sekali,*

kita bahas di sore kali ini..." (segmen 1)

Menjadi sebuah pertanyaan bagi peneliti mengapa tema yang berat terkait relasi agama dan negara ini diangkat menjadi sebuah tema diskusi dalam program Hujjah Aswaja yang kemudian disiarkan di kanal youtube. Sebuah tema diskusi yang berat umumnya pasti membutuhkan waktu yang tidak singkat untuk dibahas. Padahal seperti yang kita ketahui bahwa karakter pengguna media sosial adalah cenderung mengonsumsi vidio dengan durasi singkat yaitu hanya beberapa menit (Allcott & Gentzkow, 2017). Hal ini akan menjadi bagian dari analisis di bab analisis praktik diskursif.

ASNUTER Jatim membagi bentuk hubungan agama dan negara menjadi tiga model yaitu model formalistik, model sekularistik dan model substantif. Ketiga model tersebut merujuk pada teori Gus Dur, hanya saja narasumber tidak menyertakan refrensi publikasi yang memuat pandangan Gus Dur tersebut. Teori formalistik dimaknai sebagai persatuan agama dan politik. ASNUTER Jatim mencontohkan penerapan teori formalistik seperti di era Nabi Muhammad *peace be upon on him.* Penggambaran terhadap penerapan teori formalistik di era Nabi Muhammad hanya di tonjolkan secara parsial yaitu dari sisi yang menakutkan yaitu hukum potong tangan.

> *"Narasumber : Agama dan negara tidak bertentangan sama sekali. Kita misalnya membaca teori nya Gus Dur. Gus Dur membagi tiga teori terkait bentuk hubungan agama dan negara. Yang pertama formalistik, yang artinya menyatukan antara agama dan politik, sehingga hukumannya harus potong tangan, pemerintahannya harus pemerintahan Islam seperti yang dicontohkan oleh Nabi" (segmen 1)*

Sementara teori sekularistik dimaknai sebagai pemisahan agama dan politik. Agama dan politik digambarkan ibarat kutub utara dan kutub selatan yang tidak bisa bersatu. ASNUTER Jatim menggambarkan penerapan teori sekularstik ini seperti di negara eropa. Hanya saja tidak digambarkan dengan jelas negara eropa yang mana yang menerapkan sekularistik dan seperti apa bentuk penerapannya. Sebab ada begitu banyak negara di eropa.

> *"Narasumber: Yang kedua adalah teori sekularistik yang umumnya dianut oleh eropa, yaitu memisahkan antara agama dan negara. Jadi agama jangan sampai masuk urusan negara atau politik dan politik juga jangan sampai masuk urusan agama" (segmen 1)*

Menariknya dari ketiga model tersebut, ASNUTER Jatim mengeliminasi dua model yatitu model formalistik dan model sekularistik. Namun merekomendasikan model substantif sebagai bentuk hubungan agama dan negara yang paling sesuai untuk diterapkan di konteks negara Indonesia. Boleh jadi, model substantif ini belum cukup familiar bagi sebagian pihak. Seperti yang peneliti kutip di kajian pustaka, pembagian model hubungan agama dan negara pada umumnya yaitu model formalistik, model sekularistik dan model simbiosis mutualisme

> *"Narasumber: Dua teori tersebut kurang tepat untuk di terapkan di konteks Indonesia. Maka teori yang diajukan oleh*

Gus Dur sebagai teori yang paling pas di konteks keindonesiaan yaitu teori ketiga yaitu teori substantif" (segmen 1)

Dalam kerangka model substantif, Indonesia tidak tepat untuk menjadi negara agama. Sehingga agama tidak tepat untuk dijadikan dasar negara maupun identitas nasional. Yang paling sesuai adalah Indonesia menjadi negara yang berdasarkan asas Pancasila. Indonesia sebagai negara Pancasila akan memberikan ruang kebebasan bagi masyarakat untuk menjalankan ajaran agamanya masing-masing bahkan memberikan perlindungan atas keberlangsungan praktek keagamaan.

Narasumber : "Substantif itu artinya Indonesia ini biarkanlah menjadi negara yang dalam tanda kutip bukan negara agama tetapi berdasarkan Pancasila walaupun masyarakatnya beragama. Tetapi bagaimana nilai-nilai agama itu kemudian terealisasi menjadi amaliah masyarakat dan masyarakat itu dibebaskan dalam artian masyarakat tidak pernah dilarang untuk melaksanakan nilai-nilai keagamaan itu sendiri. Nah, Misalnya, saya contohkan masalah sholat, negara tidak pernah mengatur orang untuk sholat. Baik itu di agama Islam, kristen dan sebagaianya. Tetapi ketika orang itu mencaci maki misalnya "sholat itu tidak wajib" maka disini negara itu hadir karena itu mencederai nilai-nilai keislaman" (segmen 1)

Model substantif digambarkan begitu ideal sebagai solusi atas kekurangan dari dua model selainnya yaitu model formalistik dan model sekularistik. Model susbtantif digambarkan sebagai model "jalan tengah" yang tidak ekstrim kanan (teori formalistik) dan tidak ekstrim kiri (teori sekularistik). Jika penerapan model formalistik digambarkan begitu mengerikan dengan narasi hukum potong tangan, maka model substantif diposisikan berbeda, sebab tidak menjadikan hukum agama sebagai hukum negara. Jika model sekularistik didefinisikan terlalu bebas atau "duniawi" sebab memisahkan agama dari negara, maka model substantif berbeda sebab tetap memberikan ruang keberagamaan.

ASNUTER Jatim berusaha mengonstruksi model substantif ini sebagai teori "jalan tengah" yang mengakomodasi bagian positif dari model formalistik dan model sekularistik dengan cara membangun premis demi premis. Premis pertama adalah dalam kerangka model substantif agama dan negara didefinisikan sebagai satu kesatuan yang tidak dapat dipisahkan atau bersifat integral. Premis tersebut adalah bagian dari teori formalistik yang pernah diartikulasikan oleh kelompok nasionalis-islam di zaman pra kemerdekaan saat proes perumusan dasar negara. (Boland, 1971, p. 23).

"Narasumber : Saya menyambut baik apa yang disampaikan Prof.Dr. Kyai H Said Aqil Siradj tentang harmonisasi antara agama dan negara. Antara agama dan negara atau religiusitas dan negara atau nilai religiusitas dan nilai nasionalisme itu jangan dipertentangkan karena itu adalah satu kesatuan yang bersifat integral yang tidak bisa dipisahkan..." (segmen 1)

Kemudian premis keduanya adalah dalam kerangka teori substantif negara didefinisikan sebagai entitas

yang membutuhkan agama. ASNUTER Jatim menjelaskan hal tersebut dalam bentuk analogi "negara tanpa agama itu menjadi kering, nasionalisme nya menjadi nasionalisme kering". Premis tersebut adalah bentuk negasi dari teori sekularistik yang memisahkan agama dan negara.

> *"Narasumber: Kyai Said Aqil Siradj sering mencontohkan kalau negara tanpa agama itu menjadi kering, nasionalisme nya menjadi nasionalisme kering, tidak ada siraman rohani. Sehingga bisa jadi nanti orang-orang yang mengaku nasionalis kalau tidak disinari nilai-nilai agama itu bisa jadi menabrak aturan-aturan yang sudah ditentukan..." (segmen 1)*

Premis ketiganya adalah dalam kerangka teori substantif hubungan agama dan negara seharusnya berjalan harmonis dan tidak perlu dipertentangkan sebab tidak bertentangan. Premis tersebut adalah bentuk negasi dari teori sekularistik yang mempertentangkan agama dan negara.

> *"Narasumber: Oleh karena itu keduanya (agama dan negara} itu harus berjalan seirama, bahasanya Kyai Said itu harmoni. Agama dan negara jangan dipertentangkan karena memang tidak bertentangan dan tidak bisa dipertentangkan antara nasionalisme dan religusitas" (segmen 1)*

Jika melihat pengartikulasian dari model substantif diatas memang terkesan sebagai model yang sesuai yang lebih baik dari teori formalistik dan teori sekularistik. Terkesan sebagai teori "jalan tengah" yang mampu mengambil bagian positif dari teori formalistik dan teori sekularistik. Maka peneliti akan melakukan analisis dengan paradigma kritis terhadap teori substantif yang dikonstruksi oleh ASNUTER Jatim untuk mengetahui sisi kritis dari pengartikulasian tersebut, sesuai tujuan dari penelitian ini.

Jika artikulasi dari model substantif adalah idealnya Indonesia menjadi negara Pancasila bukan negara islam namun dengan memberikan perlindungan atas keberlangsungan praktek keagamaan, maka ada persamaan antara teori substantif dan penerapan *soft secularism* di Amerika Serikat. Faktanya, Amerika Serikat bukan negara agama tetapi masyarakatnya diberikan kebebasan beragama termasuk menjalankan agamanya hingga mengekspresikan keberagamaan nya dan itu semua dijamin dan dilindungi oleh konstitusi (Indrawati, 2021, pp. 6–8). Perbedaannya, Jika Indonesia adalah negara berdasarkan asas Pancasila maka Amerika Serikat adalah negara berdasarkan asas Liberalisme atau Liberty yaitu kebebasan (Triharso, 2008).

Dalam penerapan sekularisme khususnya di sektor politik, memang terdapat dua tipologi yaitu *hard secularism* dan *soft secularism. Hard secularism* adalah sekularisasi politik versi kuat dalam artian ada ketegasan pemerintah dalam memisahkan antara agama dan negara termasuk ketegasan dalam pembatasan mengekspresikan keberagamaan diruang publik seperti yang ditemukan di Perancis. Sementara *soft secularism* adalah sekularisasi politik versi lemah seperti yang diterapkan di negara Amerika Serikat. Dimana warganya diberikan perlindungan atas keberlangsungan praktek keagamaan termasuk diruang publik (Hashemi, 2021, pp. 200–201).

Dalam kerangka model substantif idealnya Indonesia menjadi negara Pancasila bukan negara islam. Pancasila diartikulasikan sebagai dasar negara dengan nilai-nilai universal atau nilai yang bersifat umum yang artinya tidak memiliki kencenderungan terhadap agama tertentu atau tidak berpihak pada agama tertentu. Sebab sila-sila dalam Pancasila bersumber dari berbagai ajaran agama.

> *"Narasumber: …Artinya begini, apa yang ada didalam Pancasila itu nilai-nilai universal yang bersumber dari semua agama yang kemudian di dirumuskan menjadi sila - sila dalam pancasila" (segmen 1).*

Pengartikulasian bahwa Pancasila sebagai nilai-nilai universal yang artinya tidak memihak kelompok tertentu sudah pernah terjadi di zaman pra kemerdekaan saat proses perumusan dasar negara yaitu Pancasila diposisikan sebagai solusi atas perdebatan diantara dua kelompok yaitu nasionalis Islam dan nasionalis sekuler. Pancasila diposisikan sebagai jalan tengah yang mampu mengakomodasi kepentingan dua kelompok yang sedang beradu (Boland, 1971, p. 26).

Jika Pancasila diartikulasikan sebagai dasar negara dengan nilai-nilai universal yang tidak mengistimewakan agama tertentu. Maka hal tersebut sama dengan penerapan *soft secularism* di Amerika Serikat. Di Amerika Serikat tujuan utama penerapan sekularisme adalah tidak memberikan keistimewaan pada satu agama atau keyakinan tertentu. Oleh karena itu di Amerika Serikat masyarakat diberikan kebebasan sebebas-bebasnya untuk mengekspresikan keberagamaannya, mengenakan atribut agama namun mereka tidak bisa menyandingkan, menyatukan atau meleburkan atribut agama dengan aribut negara. Sebagai contoh dalam ruang sosial lingkup mikro, warga memiliki kedudukan atau jabatan publik, bekerja di institusi negara maka mereka tidak bisa mengenakan simbol agamanya. (Kurniawan, 2021).

Dalam kerangka model substantif, idealnya Indonesia menjadi negara Pancasila bukan negara Islam. Pancasila dengan universalitasnya diartikulasikan mampu menciptakan persatuan bangsa Indonesia yang multi agama. Sebaliknya, menjadikan Indonesia menjadi negara islam dengan syari'at islam sebagai dasar negara akan menimbulkan kecemburan sosial sebab kelompok agama lain akan menuntut dan ujungnya adalah disintegrasi sosial. Pengartikulasian tersebut diperkuat dengan fakta sejarah bahwa dalam kesepakatan Piagam Jakarta pernah ada upaya memasukan syari'at Islam kedalam rumusan dasar negara Indonesia dan terbukti terjadi gesekan sosial.

> *"Pembawa Acara: …kalo kita itu menjadi Indonesia negara Islam yang didalamnya terdapat syariat Islam. Sebetulnya ini akan berbenturan dengan kaum yang lain ya ustadz ?" (segmen 1)*

> *"Narasumber : Nah kita baca tentang Piagam Jakarta. Dulu waktu awal-awal kemerdekaan Piagam Jakarta sila pertamanya nya kan "Ketuhanan Yang Maha Esa dengan Kewajiban Menjalankan Syariat Islam bagi Pemeluknya". Nah para pendiri bangsa ini bersama ulama pada saat itu rela menghilangkan kalimat tersebut demi*

persatuan dan kesatuan. Karena kalau kemudian ini muncul "syariat Islam" maka yang lain akan menuntut kembali. Sudah cukup ketuhanan yang maha esa. Toh ketuhanan yang maha esa ini juga Islami.. (segmen 1)

Boleh jadi semua ideologi yang diadopsi oleh sebuah negara bertujuan yang sama yaitu menciptakan persatuan bangsa, tidak ingin bangsanya terpecah belah. Hal ini disebabkan persatuan adalah sumber utama dari kekuatan. Namun demikian, cara untuk mewujudkan persatuan tersebut boleh jadi beragam. Dalam perspektif *soft secularism* yang diterapkan di Amerika Serikat sebagai negara multiagama, memisahkan antara agama dan negara, antara atribut agama dan atribut negara adalah sebuah cara menjaga persatuan diatas keberagaman. Agama diartikulasikan sebagai instrumen disintegrasi sosial, maka negara perlu mencari ideologi lain yang mampu mempersatukan bangsa di tengah keberagaman (Kurniawan, 2021). Disitulah salah satu titik persamaan antara teori substantif di Indonesia dengan penerapan *soft secularism* di Amerika Serikat.

Menariknya, di tengah keberagaman itu ada kelompok mayoritas dan minoritas. Indonesia adalah negara multiagama dengan islam sebagai mayoritas dan itu berlaku sejak zaman pra kemerdekaan. Pada umumnya kelompok mayoritas selalu menjadi episentrum perubahan. Namun itu tidak terjadi di Indonesia. Meskipun kelompok islam adalah kelompok yang mayoritas di republik ini, namun sejatinya mereka adalah minoritas. Eksistensinya yang besar tidak membuat mereka memiliki pengaruh yang signifikan di politik republik ini.

Setelah sebelumnya penisbatan syari'at islam kedalam dasar negara Pancasila diartikulasikan sebagai ancaman disintegrasi sosial maka Pancasila (tanpa frasa syari'at islam) diartikulasikan sebagai dasar negara yang merepresentasikan nilai – nilai Islam dengan sangat baik. Dijelaskan bahwa semua sila dalam Pancasila adalah nilai-nilai islam. Bahkan secara spesifik disampaikan kalau sila pertama yaitu "ketuhanan yang maha esa" itu merujuk pada ajaran islam yang termuat dalam kitab suci umat islam yaitu Al Qur'an. Poin kritis yang dipotret peneliti adalah apa yang berbeda dari frasa syari'at islam dengan klausa ketuhanan yang maha esa? Bukankah klausa tersebut bagian dari frasa syari'at islam ?

"Jadi sila kesatu sampai kelima dalam Pancasila itu merupakan nilai-nilai kei slaman yang kemudian dirumuskan oleh para pendiri bangsa pada saat itu menjadi rumusan Pancasila" (segmen 1)

"Ketuhanan yang maha esa ini juga Islami. Misalnya kita baca dalam surat Al-Ikhlas ayat pertama dalam kitab suci Al-Qur'an yang berbunyi Katakanlah, Dialah Allah, yang Maha Esa. Itu kan bunyinya sama dengan sila pertama Pancasila" (segmen 1).

Maka inti persoalannya akan mengerucut pada variabel simbol. Frasa "syari'at islam" dalam sila pertama Pancasila hasil kesepakatan Piagam Jakarta sejatinya adalah sebuah simbol Islam yang merepresentasikan secara utuh jati diri islam yang berusaha dinisbatkan dalam

teks dasar negara Indonesia dengan tujuan untuk menunjukan esksistensi Islam sebagai sebuah ideologi utama di Indonesia dan menjadikan Islam sebagai identitas nasional bagi bangsa Indonesia. Namun kemudian frasa tersebut dihapuskan lalu digantikan klausa ketuhanan yang maha esa. Maka poin yang ditemukan oleh peneliti adalah dalam kerangka teori substantif penerapan nilai-nilai islam itu jauh lebih substansi alias lebih penting dibandingkan eksistensi simbol islam itu sendiri. Sehingga daam poin tersebut lagi-lagi ada persamaan antara teori substantif dan penerapan *soft secularism* di Amerika Serikat. Amerika Serikat dengan *soft secularism* nya lebih mengutamakan sisi praktek keagamaan dibandingkan aspek simbolik agama (Turner, 1983:56).

Temuan peneliti tersebut diperkuat oleh pernyataan yang disampaikan oleh narasumber bahwa secara substansi masyarakat Indonesia tidak pernah dilarang menjalankan agamanya, praktek keagamaan diperbolehkan bahkan dilindungi. Sehingga dalam kerang teori substansi tersirat makna bahwa dihapuskannya frasa syaria'at islam dari Pancasila tidak sama dengan menghambat keberlangsungan praktek keagamaan. Sebab Pancasila tetap merepresentasikan nilai-nilai islam.

> *Narasumber : "Substantif itu artinya Indonesia ini biarkanlah menjadi negara yang dalam tanda kutip bukan negara agama tetapi berdasarkan Pancasila walaupun masyarakatnya beragama. Tetapi bagaimana nilai-nilai agama itu kemudian terealisasi menjadi amaliah masyarakat dan masyarakat itu dibebaskan dalam artian masyarakat tidak pernah dilarang untuk melaksanakan nilai-nilai keagamaan itu sendiri. Nah, Misalnya, saya contohkan masalah sholat, negara tidak pernah mengatur orang untuk sholat. Baik itu di agama Islam, kristen dan sebagaianya. Tetapi ketika orang itu mencaci maki misalnya "sholat itu tidak wajib" maka disini negara itu hadir karena itu mencederai nilai-nilai keislaman" (segmen 1)*

Dihapuskannya frasa syari'at islam dari sila pertama Pancasila adalah sama dengan dihapuskannya simbol islam dari dasar negara Indonesia, semuanya dilakukan atas nama persatuan. Dalam poin ini menjadi menarik untuk dikaji, apakah dihapuskannya frasa syari'at islam ini menandakan bahwa sejatinya kelompok islam yang mayoritas secara jumlah di Indonesia ini adalah minoritas secara kualitas sehingga tidak mampu memberikan pengaruh kebijakan politik dan tidak mampu memengaruhi opini publik. Atau apakah dihapuskannya frasa syari'at islam adalah murni kerelaan hati kelompok islam.

Dalam video tersebut Narasumber menyampaikan bahwa dihapuskannya frasa syari'at islam adalah murni kerelaan hati kelompok islam yaitu para pendiri bangsa. Namun melahirkan pertanyaan berikutnya, jika memang dihapuskannya frasa syari'at islam adalah bentuk kerelaan hati kelompok islam lantas mengapa sampai saat ini perdebatan tersebut masih terjadi.

> *"Narasumber : "…Nah para pendiri bangsa ini bersama ulama pada saat itu rela menghilangkan kalimat tersebut*

demi persatuan dan kesatuan. Karena kalau kemudian ini muncul "syariat Islam" maka yang lain akan menuntut kembali…" (segmen 1).

Sejatinya dibalik penghapusan frasa "syari'at islam" dari Pancasila adalah bukti telah terjadinya kontestasi ideologi dalam ruang politik Indonesia. Sebab Narasumber menyampaikan jika frasa tersebut tetap tersematkan maka akan muncul reaksi tuntutan dari publik yang nota bene adalah kelompok minoritas. Pernyataan serupa sudah pernah disampaikan dalam sejarah perumusan dasar negara Indonesia oleh kelompok nasionalis sekuler bahwa bagi mereka frasa "syariat Islam" berpotensi menimbulkan fanatisme dan mengancam eksistensi agama-agama lain (Boland, 1971, pp. 27–29).

Dihapuskannya frasa "syari'at islam" dari Pancasila adalah tanda bahwa Indonesia tidak bisa menjadi negara Islam. Maka perdebatan antara kelompok nasionalis-islam dan nasionalis-sekuler yang sejatinya adalah sebuah kontestasi ideologi politik antara ideologi islam dan sekuler dianggap menemukan titik terang. Menjadi jelas siapa yang unggul dalam kontestasi tersebut yaitu kelompok nasionalis-sekuler. Kerelaan hati kelompok islam untuk menghapus frasa "syari'at islam" dari dasar negara Pancasila adalah simbol kelemahan kelompok islam. Semuanya atas nama persatuan, memang bukan perihal menang atau kalah, mengalah demi sesuatu yang lebih besar bukan sebuah kekalahan. Tapi perlu diakui itu adalah sebuah kelemahan. Dan kekuatan tidak selalu berpihak pada entitas yang besar. Kelompok islam sebagai entitas yang besar di negara ini memang lemah secara politik pada saat itu.

Kelemahan politik terebut disebabkan karena kelompok islam tidak mampu mempengaruhi opini publik. Sehingga muncul kekhawatiran bahwa penisbatan frasa "Syari'at islam" dalam sila pertama Pancasila akan menimbulkan pergolakan dan perpecahan di masyarakat. Padahal kita tahu kelompok islam adalah kelompok sangat mayoritas di republik ini sejak zaman pra kemerdekaan.

"Pembawa acara: Kita tidak bisa membayangkan, ketika kemerdekaan kemudian kita saat itu yaitu kelompok Islam menginginkan negara Islam pasti pergolakan dan perpecahan terjadi ya Ustadz bahkan disaat kemerdekaan itu belum utuh ya Ustadz?" (segmen 2)

Dihapuskannya frasa "syari'at islam" lalu digantikan dengan klausa "ketuhanan yang maha esa" diposisikan sebagai sebuah solusi atas kontestasi ideologi politik antara kelompok nasionalis-islam dan nasionalis-sekuler. Klausa tersebut dianggap sepadan alias representatif untuk menggantikan frasa "syari'at islam" sebab klausa tersebut berumber juga dari Al Qur'an. Kitab yang juga memuat syar'iat islam atau hukum-hukum islam atau ajaran-ajaran islam

"Narasumber: ..Makanya para pendiri bangsa itu dan para ulama pada saat itu sila pertama piagam jakarta yang kalimat kewajiban menjalankann syariat Islam itu dihapuskan, cukup ketuhanan yang maha esa. Nah ketuhanan yang maha esa ini toh juga Islami sekali kok diambil dari kandungan ayat dalam Al Qur'an" (segmen 2)

Namun yang menjadi pertanyaan peneliti, jika klausa "ketuhanan yang maha esa" itu sepadan atau merepresentasikan frasa "Syari'at islam", mengapa perdabatan itu masih terjadi hingga saat ini. Menjadi sebuah perdebatan panjang bangsa ini yang diawali sejak zaman pra kemerdekaan.

Jika menggunakan teori simbol yang kemudian dikaitkan dengan pertarungan ideologi maka sejatinya simbol bukanlah sekedar simbol. Simbol sebuah ideologi memiliki pengaruh yang begitu signifikan terhadap eksistensi sebuah ideologi ditengah-tengah masyarakat (Solikhati, 2018). Dengan pendekatan teori tersebut maka tidak segampang itu mengganti sebuah simbol dengan simbol baru. Maka menjadi wajar jika perdebatan diskursus ini terus bergulir hingga saat ini. Boleh jadi masih ada pihak yang beranggapan kalau klausa "ketuhanan yang maha esa" itu belum sepenuhnya merepresentasikan frasa "Syari'at islam".

Dalam kerangka teori substantif islam diartikulasikan sebagai agama moral dan syari'at islam tidak menjelaskan konsep sistem pemerintahan. Meskipun premis tersebut tidak disertai dengan data – data yang mendukung. Oleh sebab itu untuk menjadikan Indonesia sebagai negara islam dengan asumsi bahwa dasar negara dan sistem pemerintahanya merujuk pada syari'at islam maka itu mustahil.

> *"Narasumber: Islam itu didalam kehidupan berbangsa dan bernegara memberikan sejumlah aturan nilai etika dan moral. Tidak menjelaskan soal sistem pemerintahan yang bersifat baku yang harus diterapkan. Jadi misalnya dalam sebuah pemerintahan itu yang penting tercipta keadilan, pemimpin yang dapat dipercaya, yang penting bisa mengentaskan kemiskinan dan memberantas kejahatan. Sehingga apapun sistem pemerintahannya yang penting bisa menerapkan nilai-nilai universal tersebut itu sudah bagus" (segmen 2)*

Kembali lagi dalam kerangka teori substantif praktek keberagamaan jauh lebih substansi dan jauh lebih penting dibandingkan eksistensi simbol agama. Hal tersebut ditegaskan oleh ASNUTER Jatim, bahwasannya sekalipun Indonesia tidak menjadi negara islam, sekalipun frasa syari'at islam di hapuskan dari Pancasila, namun syari'at islam tetap diterapkan dalam kehidupan berbangsa dan bernegara. Penerapan syari'at islam terjadi di beberapa sendi kehidupan di negara Indonesia digambarkan dengan cukup jelas oleh ASNUTER Jatim. Khususnya sektor ekonomi dan hukum. Cukup banyak aturan hukum di Indonesia yang merujuk pada syari'at islam. Dan pada dasarnya hal tersebut sudah terjadi sejak fase awal kemerdekaan Indonesia atau fase orde lama. Ketika frasa syariat islam tidak bisa ternisbatkan dalam dasar negara maka perjuangan berikutnya adalah para pendiri bangsa dari kelompok nasionalis-Islam melalui sidang konstituante berusaha agar syari'at Islam masuk dalam konstitusi dan undang – undang (Boland, 1971, pp. 42–44).

> *"Pembawa acara: ...bisa nggak seumpamanya syari'at Islam itu diterapkan secara sepenuhnya di Indonesia ini ?" [segmen 2]*

> *"Narasumber: ...Bank nya sekarang sudah bermunculan bank syariah*

sehingga ekonominya syariah. Bahkan pak Presiden juga menjadi ketua Komite Nasional Keuangan Syariah atau KNKS. Kemudian ulama-ulama juga mendorong kearah sana ya. Kemudian di hukum perdata misalnya hukum perkawinannya sudah hukum perkawinan Islam, hukum kewarisan nya juga hukum kewarisan Islam, hukum wakaf nya juga hukum wakaf Islam…" [segmen 2]

Pemahaman ASNUTER terhadap Islam ternyata sama dengan bagaimana pemahaman Gus Dur terhadap Islam. Menurut Gus Dur Islam adalah agama yang sebatas memberikan seperangkat nilai ideal, nilai etika dan moral. Islam tidak memberikan konsep tentang sistem pemerintahan atau tata kelola negara yang formal. Dan memaksakan Islam untuk dijadikan ideologi negara di Indonesia akan menciptakan disintegrasi sosial. Bahkan simbol Islam akan dijadikan alat politik rezim yang berkuasa (Murod, 1999, pp. 262–263).

Pengartikulasian bahwa Islam merupakan agama moral yang tidak menjelaskan konsep sistem pemerintahan sudah pernah diwacanakan sejak zaman pra kemerdekaan saat proses perumusan dasar negara. Artikulasi tersebut disampaikan oleh Soekarno dari kelompok nasionalis sekuler dan Soekarno mengartikulasikan wacana tersebut di beberapa media, bukan hanya di ruang-ruang sidang (Soekarno & Parikesit, 2016, p. 409).

Menurut peneliti pemaknaan terhadap apa itu syari'at islam menjadi penting untuk ditelusuri sebab akan memberikan pengaruh terhadap kesimpulan pola hubungan islam dan negara. Dan peneliti melihat ada kata kunci yakni "Sistem Pemerintahan" dalam pemaknaan syari'at islam. ASNUTER Jatim adalah pihak yang mneilai kalau syari'at islam tidak memberikan konsep tentang sistem pemerintahan maka negara Indonesia tidak bisa menjadi negara islam.

Pemaknaan tentang apa itu syari'at islam ternyata sangat beragam. Menurut George Mc Turnan Kahin dalam *Nationalism and Revolution in Indonesia,* syari'at islam tidak hanya mengajarkan ajaran moral (etika berperilaku antar sesama manusia) dan beribadah ritual, melainkan juga mengajarkan umat untuk melawan imperialisme barat. Gagasan tersebut diperkuat oleh Bousquest, bahwa syari'at islam mengajarkan politik dalam hal ini adalah strategi melawan penjajah untuk mempertahankan kedaulatan. Salah satu cara umat Islam melawan imperialisme barat adalah dengan menjadikan Bahasa Indonesia sebagai senjata yang membangkitkan jiwa atau *terrible psychological weapon* (Suryanegara, 2009, p. 255).

Menurut Amien Rais sebagai tokoh besar di Muhammadiyah, syari'at Islam memberikan konsep tentang sistem pemerintahan yakni demokrasi. Secara substansial syari'at islam sejalan dengan nilai-nilai demokrasi karena didalam syari'at islam terkandung nilai-nilai seperti musyawarah (syura), kebebasan (al-huriyyah), keadilan (al-'adalah) dan juga pertanggung jawaban (accountability) penguasa terhadap rakyatnya. Sehingga negara yang berdasarkan dengan syari'at Islam tidak boleh bertentangan dengan nilai-nilai demokrasi (Murod, 1999, p. 264). Hal tersebut bersebrangan dengan

pendapat ASNUTER Jatim.

Sejatinya yang memenangkan kontestasi pertarungan ideologi politik antara kelompok nasionalis-islam dan nasionalis-sekuler dalam proses perumusan dasar negara republik Indonesia adalah kelompok nasionalis sekular. Sebab berdasarkan pengartikulasian ASNUTER Jatim terhadap teori substantif, ternyata memiliki persamaan dengan konsep *soft secularism* yang diterapkan di Amerika Serikat. Secara penamaan memang berbeda namun secara kerangka berpikir memiliki banyak persamaan. Dan yang berlaku dan yang diterapkan di Indonesia dari dulu hingga saat ini adalah pola hubungan islam dan negara yang substantif. Oleh karena itu menjadi wajar ketika ASNUTER Jatim menyatakan bahwa pola hubungan substantif antara islam dan negara di Indonesia adalah sebuah "langkah final". Sebab dirinya berada dipihak pemenang. Lain halnya dengan pihak yang kalah. Boleh jadi mereka melakukan upaya untuk mengganti pola tersebut yang kemudian digambarkan oleh ASNUTER Jatim sebagai kelompok yang *merongrong.*

> *"Narasumber : NKRI sudah final, Pancasila juga sudah final dan UUD 1945 juga sudah final. Jadi kita ini dengan sistem pemerintahan yang ada dengan bentuk Negara Kesatuan Republik Indonesia ini, kita ini sudah final ustadz. Jadi tidak boleh lagi ada orang yang merongrong apalagi mengganti" (segmen 3)*

Di lain pihak, menurut ASNUTER Jatim dalam kontestasi pertarungan ideologi politik dengan hasil akhir diterapkannya teori substantif sejatinya kedua belah pihak diuntungkan baik kelompok nasionalis-islam dan nasionalis-sekuler. Sebab Pancasila yang merupakan dasar negara Indonesia sama sekali tidak bertentangan dengan syari'at Islam melainkan sangat mencerminkan nilai-nilai Islam. Disaat yang bersamaan agama lain pun juga diuntungkan sebab Pancasila juga merupakan nilai-nilai universal dan sudah tidak ada frasa "syari'at islam".

> *"Narasumber:Saya memastikan bahwa Indonesia ini sudah sangat Islami sistem negaranya. Jadi Pancasila sebagai dasar negara itu sudah sangat tepat bagi saya dan itu sudah final. Mulai dari sila pertama sampai sila kelima tidak ada satupun sila yang bertentangan dengan nilai-nilai keagamaan" (segmen 2)*

Menurut ASNUTER Jatim keputusan memilih pola hubungan substantif antara islam dan negara sebagai yang paling ideal di Indonesia, adalah keputusan yang cerdas yang dipilih oleh KH Wachid Hasyim. Maka menjadi jelas bahwa memang ada transformasi yang luar biasa dalam diri KH Wachid Hasyim sehingga berubah haluan dari awalnya mendukung formalistik.

> *"Narasumber: Jadi para pendiri bangsa dan para ulama pada saat itu seperti KH Wachid Hasyim misalnya. Sangat cerdas sekali menurut saya. Jadi tidak menggunakan teori formalistik tadi itu, karena memang kita multi etnis dan multi budaya. Sehingga biarkanlah sila pertama Pancasila cukup berbunyi Ketuhanan yang Maha Esa, toh itu juga Islami kok" [menit ke 21:22 - 21:48]*

ASNUTER Jatim tidak sepenuhnya menyalahkan teori formalistik. Titik tekannya adalah bukan teori manakah yang paling benar melainkan teori manakah yang paling sesuai untuk diterapkan dikonteks

negara Indonesia dengan karakternya yang multiagama.

> *"Narasumber: Menurut saya bentuk hubungan agama dan negara yang paling ideal adalah bentuk substantif atau teori substantif yang dicetuskan Gus Dur. Walaupun saya tidak menyalahkan teori formalistik. Tetapi dalam konteks keindonesiaan ini yang paling ideal adalah teori substantif… (segmen 2)"*

Nahdlatul Ulama merupakan organisasi yang ketika persidangan perumusan dasar negara republik Indonesia pertama kali yaitu sidang BPUKI berada di kelompok nasionalis-islam yang menginginkan terwudjunya negara islam di Indonesia yang mendukung teori formalistik. Wachid Hasyim seorang tokoh besar Nahdlatul Ulama yang hadir dalam persidangan-persidangan tersebut dan memperjuangkan terwujudnya negara islam di Indonesia. Namun kemudian ketika menyaksikan pengartikulasian ASNUTER Jatim terhadap teori substantif melahirkan kesimpulan bahwa begitu banyak kesamaan antara teori substantif dengan penerapan *soft secularism* di Amerika Serikat. Yang menimbulkan tanda tanya ialah sejak kapan Nahdlatul Ulama mengalami transisi dari pihak yang menginginkan terwujudnnya negara islam di Indonesia menjadi pihak yang menyuarakan pola hubungan substantif antara islam dan negara yang substansinya adalah *soft secularism*. Maka untuk menjawab hal tersebut kita perlu melakukan analisis sosiokultural dengan pendekatan sosio histori untuk mengetahui bagaimana sejarah proses perumusan Pancasila.

Analisis Praktik Diskursif Fairclough

Untuk proses produksi, dan distribusi dari vidio dengan judul *Keperluan Relasi Agama dan Negara* yang disiarkan di kanal youtube Aswaja NU Center Jatim melibatkan dua lembaga yaitu TV9 Nusantara dan Aswaja NU Center Jatim. Keduanya memiliki peran masing-masing yang berbeda. Namun keduanya sama-sama dibawah naungan PWNU Jawa Timur.

Ketika peneliti melakukan *indepth interview* dengan ketua Aswaja NU Center Jatim yaitu KH Ma'ruf Khozin, dijelaskan bagaimana pembagian peran antara TV9 Nusantara dan Aswaja NU Center Jatim dalam proses produksi dan distribusi vidio tersebut.

Peran TV9 Nusantara adalah menentukan tema yang kemudian tema tersebut disampaikan kepada pihak Aswaja NU Center Jatim lalu dirumuskan topik yang berkaitan dengan tema yang diminta tersebut beserta gagasan inti yang mendukung oleh Aswaja NU Center Jatim. Selain itu TV9 juga berperan dalam proses produksi visual vidio mulai dari penataan lokasi, properti yang mendukung, pengambilan vidio, hingga pengeditan vidio. Pengeditan vidio disini lebih kepada yang berhubungan dengan kualitas visual bukan isi pesan.

KH Ma'ruf Khozin juga menyampaikan bahwa gagasan yang disampaikan oleh narasumber dan pembawa acara dalam vidio tersebut adalah wewenang penuh dari narasumber yang merupakan bagian dari Aswaja NU Center Jatim. Sehingga pihak TV9 tidak melakukan proses *briefing, screening* dan *editing* terhadap isi pesan,

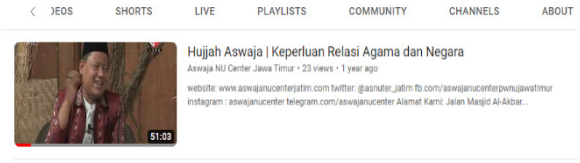
apa yang disampaikan oleh narasumber langsung disiarkan.

Isi pesan yang disampaikan dalam vidio tersebut adalah murni buah pikir dari narasumber yang memang pada dasarnya berlatar belakang kyai atau ustadz Nahdlatul Ulama. KH Ma'ruf Khozin menyampaikan bahwa dalam organisasi Aswaja NU Center Jatim ada divisi *processor* yang diisi oleh kader-kader NU dengan latar belakang keahlian dan keilmuan yang beragam. Ada yang ahli dibidang akidah, fiqih, tasawuf dan kebangsaan. Jadi narasumber yang berbicara dalam vidio tersebut merupakan kader NU yang memang ahli dibidang yang berkaitan dengan ruang lingkup relasi agama dan negara. Narasumber yang berbicara adalah Ustadz Nurcholis Madjid, M.H.I yang merupakan lulusan magister hukum Islam.

Kerjasama antara Aswaja NU Center Jatim dan TV9 Nusantara dalam memproduksi sebuah tayangan atau *content* sudah berlangsung sejak tahun 2013. Pembagian peran diantaranya keduanya jelas dari dulu hingga sekarang yaitu perihal materi pesan adalah wewenang penuh Aswaja NU Center Jatim. Sementara TV9 berperan untuk proses produksi visual hinga pendistribusian. Dan hal tersebut berlaku untu semua program yang tayang di TV9 Nusantara.

Untuk proses distribusi adalah wewenang dari TV9 Nusantara, vidio dengan judul *Keperluan Relasi Agama dan Negara* disiarkan di TV9 dalam program Hujjah Aswaja yang tayang secara reguler. Selain itu juga diunggah di kanal youtube TV9 Official yang saat ini sudah hilang dikarenakan di retas. Kemudian TV9 juga memberikan hak distribusi tersebut di kanal youtube Aswaja NU Center Jatim atau @ASNUTER. Termasuk dalam penentuan thumbnail dan judul vidio adalah wewenang TV9 Nusantara.

Menariknya thumbnail dan judul yang digunakan dalam vidio tersebut sangat normatif. Tidak menggunakan judul dan thumbnail yang provokatif ataupun *click bait*. Thumbnail yang digunakan mengambil dari bagian vidio secara apa adanya.. Kemudian judul yang digunakan juga normatif yaitu "Hujjah Aswaja | Keperluan Relasi Agama dan Negara".



Padahal jika merujuk pada teori yang menjelaskan bagaimana karakter pengguna media sosial dalam mengonsumsi informasi politik yaitu mereka cenderung menyukai informasi politik yang mengedepankan sisi emosi atau sentimen negatif dibandingkan dengan informasi politik yang normatif yang mengedepankan fakta daripada pesan afeksinya (Stieglitz & Dang-Xuan, 2013; Weismueller et al., 2021, p. 8).

Kemudian pemilihan kata yang digunakan dalam judul sangat substantif dan tidak mengandung unsur afeksi. Selain itu juga tidak ada tanda ataupun simbol yang sarat dengan aspek emosi. Padahal jika vidio tersebut di kemas dengan unsur afeksi maka akan lebih menarik perhatian pengguna media sosial yang dampaknya tingkat interaksi vidio tersebut menjadi tinggi dan peluang monetisasi pun semakin besar. Namun hal demikian tidak terjadi. Maka itu artinya vidio tersebut dibuat

bukan untuk tujuan utama mendapatkan *high engganement* yang berujung pada *trending* dan monetisasi. Melainkan untuk menyebarkan sebuah gagasan terkait relasi agama dan negara di Indonesia.

Hal tersebut di konfirmasi oleh KH Ma'ruf Khozin dalam proses wawancara dengan peneliti. Disampaikan bahwa vidio tersebut bertujuan untuk melindungi kader-kader NU dari pemikiran yang bertentangan dengan Islam Ahlu Sunnah wal Jamaah yang diusung oleh Nahdlatul Ulama. Dan sesuai dengan latar belakang berdirinya Aswaja NU Center Jatim yaitu menyebarkan pemikiran Islam kebangsaan dan melindungi warga Nahdiyin dari pemikiran Islam transnasional (Arifin, 2021).

Siapa yang mengonsumsi vidio tersebut bergantung pada di media mana vidio tersebut di distribusikan. Vidio tersebut di distribusikan dalam media yang target khalayaknya adalah kader NU. Target khalayak dari kanal youtube Aswaja NU Center Jatim adalah kader NU, hal tersebut disampaikan oleh KH Ma'ruf Khozin dalam wawancara. Sehingga menjadi jelas bahwa pesan tersebut memang dirancang untuk kelompok NU bukan orang secara umum. Jika dilapangan ternyata ada pihak - pihak non NU yang mengonsumi vidio tersebut maka itu hanya merupakan sebuah efek samping.

Bagaimana proses konsumsi diskursus relasi agama dan negara di vidio tersebut maka bisa dilihat dari bagaimana tingkat interaksi nya. Vidio *Keperluan Relasi Agama dan Negara* hanya ditonton sebanyak 70 kali, dengan 1 *likes* dan tidak ada pengguna youtube yang berkomentar dalam vidio tersebut. Padahal jumlah subscribers nya mencapai 6,73 ribu. Itu artinya tingkat interaksi dari vidio tersebut sangat rendah. Hal ini menjadi wajar sebab vidio tersebut tidak dikemas sesuai dengan karakter pengguna media sosial. Sebab rendahnya tingkat interaksi vidio tersebut khususnya di kolom komentar, maka peneliti tidak bisa menelaah bagaimana respon pengguna youtube atau *subscribers* terhadap diskursus relasi agama dan negara yang disampaikan oleh Aswaja NU Center Jatim.

Vidio *Keperluan Relasi Agama dan Negara* dalam kanal youtube ASNUTER tergolong vidio dengan durasi yang sangat panjang yaitu 51 menit, jika dibandingkan dengan mayoritas *content* yang beredar di media sosial youtube. Disatu sisi panjangnya durasi vidio menunjukan bahwa ASNUTER ingin memberikan pemahaman yang utuh kepada khalayak terkait relasi agama dan negara di Indonesia. Dan hal ini sangat bersebrangan dengan budaya produksi *content* di media sosial saat ini. Namun disisi yang lain panjangnya vidio tersebut akan menuntut menyita kefokusan khalayak dalam waktu yang tidak sebentar. Padahal diera digital ini durasi manusia bisa fokus memperhatikan sesuatu semakin mengalami penurunan (Mahelingga, 2021). Dampaknya adalah potensi besar akan terjadi distorsi makna ketika khalayak mengonsumsi vidio dengan durasi 51 menit terserbut.

Berdasarkan penelitian yang pernah dilakukan oleh *Microsoft* Kanada pada tahun 2015 tentang rentang waktu perhatian atau *attention span*, durasi manusia bisa fokus memperhatikan sesuatu semakin mengalami penurunan. Tahun 2000 an rata-rata nilai *attention span* manusia masih

12 detik. Kemudian tahun 2015 mengalami penurunan menjadi 8 detik (Mahelingga, 2021). Penyebab penurunan itu ada banyak mulai dari budaya *scrolling*, desain media sosial yang over stimulus distraksi notifikasi yang berlebihan, berlimpahnya informasi tetapi tidak diiringi dengan peningkatan literasi sehingga mengonsumsi informasi tanpa melalui proses nalar kritis (Bagaskara & Ruslan, 2019). Efek dari penurunan *attention span* ini adalah manusia tidak bisa menangkap makna pesan, susah fokus sehingga menyebabkan distorsi makna.

Mulai dari proses produksi hingga distribusi vidio *Keperluan Relasi Agama dan Negara* dalam kanal youtube ASNUTER semuanya melibatkan pihak-pihak yang juga bagian dari Nahdlatul Ulama. Maka artikulasi dari diskursus relasi agama dan negara di Indonesia melalui vidio tersebut merepresentasikan nilai-nilai dari Nahdlatul Ulama.

Analisis Praktik Sosiokultural Fairclough

Peneliti mencoba mengurai praktik sosiokultural terkait diskursus relasi agama dan negara di Indonesia kedalam dua kategori yaitu praktik sosiokultural masa lalu dan masa kini atau *presence condition*.

Dalam perjalanan sejarah negara republik Indonesia ada sekitar lima fase yang menggambarkan dinamika perdebatan diskursus tersebut yaitu fase sidang BPUPKI, fase sidang PPKI, fase sidang konstituante, fase order baru, dan fase reformasi. Sebagian besar proses dan dinamika pengartikulasian relasi agama dan negara di Indonesia mulai dari awal hingga fase orde baru tertulis dalam sebuah buku yang berjudul *The Struggle Of Islam in Modern Indonesia* (Boland, 1971).

Perdebatan terkait relasi agama dan negara di Indonesia dimulai saat sidang BPUPKI atau Badan Penyelidik Usaha Persiapan Kemerdekaan Indonesia yang beranggotakan 62 orang yang dibentuk oleh Jepang dan diketuai dr.Radjiman Wedyodiningrat. BPUKI mengadakan dua kali masa sidang. Sidang pertama yaitu tanggal 29 Mei sampai 1 Juni 1945 dan sidang kedua pada tanggal 10 Juli sampai 16 Juli 1945. Kemudian dalam proses sidang tersebut terjadi dialektika dan diskusi diantara para pendiri bangsa. Mereka ingin lepas dari penjajahan dan mendirikan sebuah negara, lantas muncul pertanyaan yaitu "atas dasar apa negara yang hendak didirikan dan bagaimana bentuk negaranya". Maka pada saat sidang pertama BPUPKI fokus pembahasan nya adalah mencari dasar negara Indonesia.

Dalam sidang tersebut terjadi perdebatan antara dua kelompok yaitu kelompok nasionalis-Islam dan kelompok nasionalis-sekuler. Kelompok nasionalis-Islam berpendapat bahwa agama dan negara tidak dapat dipisahkan. Mereka mencita-citakan terbentuknya negara Islam di Indonesia yang berlandaskan hukum Islam. Sementara kelompok nasionalis-sekuler menginginkan adanya pemisahan agama dengan negara. Perdebatan tersebut terelabolarasi dalam sebuah pidato yang panjang nan berkelas oleh para tokoh bangsa kita. Ada beberapa tokoh yang berpidato menyampaikan pendapat diantaranya Supomo, Muh. Yamin, Sukarno dan Hatta yang merepresentasikan kelompok nasionalis-sekuler. Kemudian ada Ki Bagus Hadikusumo (Ketua organisasi Muhammadiyah) , K.H.M Mansur,

Sukiman, Wahid Hasyim (putra dari pendiri organisasi Nahdlatul Ulama yaitu K.H Hasyim Asyari) yang mewakili kelompok nasionalis-Islam (Boland, 1971, p. 23)

Menurut kelompok nasionalis-sekuler, Indonesia tidak bisa dijadikan negara Islam yang konsekuensinya sistem tata kelola negara atau hukum yang berlaku harus mengadopsi dari syariat Islam. Sebab kita akan kesulitan untuk menerapkan syariat Islam yang perlu dikontekstualisasikan dengan perkembangan zaman. Bahkan diantara tokoh muslim di dunia memiliki beragam penafsiran terkait penerapan syariat Islam. Selanjutnya Indonesia tidak bisa dijadikan negara Islam yang konsekuensinya menjadikan Islam sebagai identitas nasional. Sebab akan menciptakan diskriminasi bagi pemeluk agama lain dan berpotensi menciptakan disintegrasi ditengah kondisi masyarakat Indonesia yang heterogen. Mereka mengusulkan untuk menjadikan Indonesia sebagai negara kesatuan nasional yang masyarakatnya bermoral dan ajaran Islam bisa memperkuat di sendi moral tersebut (Boland, 1971, pp. 19–23).

Sampai akhir masa sidang pertama BPUPKI tidak ada kata sepakat dari para tokoh bangsa. Kemudian dibentuklah panitia kecil yang beranggotakan delapan orang yang mewakili suara kelompok Islam dan nasionalis sekuler, diantaranya yaitu Sukarno (Ketua), Ki Bagus Hadikusumo, KH Wahid Hasyim, Muh. Yamin, Sutardjo, Oto Iskandardinata, Moh. Hatta, AA Maramis. Panitia delapan ini bertugas untuk kembali merumuskan dasar negara di masa reses sebelum sidang kedua BPUPKI diselenggarakan. Namun panitia delapan gagal mencapai kesepakatan, perdebatan antara kedua kelompok semakin intensif (Boland, 1971, p. 24).

Kemudian panitia kecil tersebut dirubah menjadi panitia sembilan untuk menjembatani gesekan antara kedua kelompok tersebut yang beranggotakan Soekarno (Ketua), Mohammad Hatta (nasionalis), A.A Maramis (nasionalis), Ahmad Soebardjo (nasionalis), Muhammad Yamin (nasionalis), Abdul Kahar Muzakkir (Islam), Agus Salim (Islam), Abikusno Tjokrosoedjoso (Islamis), dan Wahid Hasjim (Islam). Dari hasil perundingan panitia sembilan tersebut, lahirlah kesepakatan pada tanggal 22 Juni 1945 yang tertuang dalam naskah Piagam Jakarta (naskah pembukaan Undang-Undang Dasar 1945) yang didalamnya terdapat rumusan dasar negara Indonesia atau Pancasila yaitu ketuhanan dengan kewajiban menjalankan syari'at Islam bagi pemeluk-pemeluknya, kemanusiaan yang adil dan beradab, persatuan Indonesia, dan kerakyatan yang dipimpin oleh hikmat kebijaksanaan dalam permusyawaratan perwakilan serta keadilan sosial bagi seluruh rakyat Indonesia (Boland, 1971, pp. 25–26).

Lahirnya Piagam Jakarta adalah bukti bahwa Indonesia bukan negara Islam melainkan negara yang berdasarkan pada Pancasila. Lahirnya Piagam Jakarta adalah bukti telah terjadi kompromi yang mampu mengakomodir pandangan dari dua kelompok yang berlawanan yaitu kelompok nasionalis-Islam dan kelompok nasionalis-sekuler. Piagam Jakarta adalah jalan tengah yang menegaskan bahwa Indonesia bukan negara Islam dan juga bukan negara sekular tetapi negara yang berasaskan Pancasila. Di sisi yang lain

umat muslim yang mayoritas di Indonesia diberikan ruang untuk menjalankan syari'at Islam yang eksplisit tertuang dalam sila pertama yaitu "dengan kewajiban menjalankan syariat Islam bagi pemeluk-pemeluknya" (Boland, 1971, p. 26; Nurdin, 2016a, p. 79). Namun ternyata perdebatan dasar negara republik ini tidak serta merta berakhir.

Naskah piagam Jakarta tersebut kemudian dibawa dalam sidang kedua BPUPKI dan ada beberapa anggota BPUPKI dari kelompok nasionalis-sekuler yang tidak sepakat dengan isi piagam Jakarta tersebut khususnya di tujuh kalimat yaitu "dengan kewajiban menjalankan syariat Islam bagi pemeluk-pemeluknya". Menurut mereka klausul tersebut berpotensi menciptakan fanatisme hingga pemaksaan penerapan syariat Islam, serta mengancam eksistensi pemeluk agama lain dan adat istiadat. Kemudian dibantah oleh kelompok Islam (Wahid Hasyim dan Agus Salim) bahwa tidak akan ada pemaksaan terhadap syariat dan ada sila permusyawaratan yang menjadi jaminan hal tersebut (Boland, 1971, pp. 27–29).

Kemudian dalam sidang kedua BPUPKI juga dibahas terkait konstitusi negara khususnya pasal-pasal terkait syarat presiden dan agama negara. Wachid Hasyim dan beberapa perwakilan dari kelompok nasionalis Islam mengusulkan bahwa syarat menjadi presiden Indonesia adalah orang Indonesia asli yang beragama Islam dan agama Islam menjadi agama negara atau identitas nasional. Pembahasan tersebut semakin membelah faksi nasonalis-sekuler dengan faksi nasionalis-Islam (Boland, 1971, p. 30).

Dari sidang kedua BPUPKI bisa digambarkan bahwasannya masih terjadi perdebatan yang *alot* bahkan sempat terjadi *deadlock*. Hingga akhirnya di penghujung sidang yakni pada tanggal 16 Juli 1945 Sukarno berpidato dan mencoba mengendalikan situasi. Dalam pidato nya Sukarno mengatakan bahwa "kebesaran atau nilai seseorang itu terletak pada pengorbanannya" dan Sukarno meminta kelompok nasionalis-sekluer untuk bersikap sebagai seorang patriot yaitu berkorban dan berbesar hati. Dan kemudian sidang tersebut ditutup dan semua pihak telah menyepakati beberapa hal yaitu (Boland, 1971, p. 33)

1. Tidak merubah rumusan dari naskah Piagam Jakarta yang menjadi naskah pembukaan konstitusi, artinya klausul sila pertama yaitu "ketuhanan dengan kewajiban menjalankan syariat Islam bagi pemeluk-pemeluknya" tetap seperti itu adanya
2. Memasukan pasal "presiden Republik Indonesia harus orang Indonesia asli yang beragama Islam" kedalam konstitusi

Setelah BPUPKI bubar Jepang membentuk badan baru yakni PPKI atau Panitia Persiapan Kemerdekaan Indonesia pada tanggal 7 Agustus 1945 yang beranggotakan 21 orang dan diketuai Sukarno. Yang menarik adalah ketika hendak memasuki masa sidang pertama PPKI yaitu pada tanggal 18 Agustus 1945 terjadi perubahan signifikan atas hasil sidang BPUPKI terkait relasi agama dan negara. Pada tanggal 17 Agustus 1945 di malam hari, setelah Proklamasi Kemerdekaan dikumandangkan ada seorang perwira angkatan laut Jepang yang datang ke Muhammad Hatta lalu menyampaikan bahwa jika klausul

"dengan kewajiban menjalankan syari'at bagi pemeluk-pemeluknya" diloloskan maka kemungkinan besar Indonesia Timur akan melepaskan diri dari Republik Indonesia. Dan kemudian yang menjadi pertanyaan banyak pihak pada kala itu hingga saat ini adalah mengapa persoalan besar terkait dasar negara harus bergantung pada orang asing yang Hatta sendiri tidak mengingat nama dari perwira angkatan laut Jepang tersebut (Anshari, 1981, p. 47).

Dan keesokan pagi harinya pada tanggal 18 Agustus 1945, sebelum sidang pertama PPKI dimulai dalam rangka merumuskan konstitusi, Hatta memanggil empat anggota PPKI yang mewakili kelompok Islam yaitu Ki Bagus Hadikusumo, Kasman Singodimedjo, Teuku Mohammad Hasan dan Wahid Hasyim untuk membicarakan Indonesia Timur. Dalam ruang dialog informal tersebut yang berlangsung sangat singkat (beberapa jam) mereka sepakat untuk menghapuskan klausul *"dengan kewajiban menjalankan syari'at Islam bagi pemeluk-pemeluknya"* dalam sila pertama dan dirubah menjadi "Ketuhanan Yang Maha Esa" (Boland, 1971, pp. 35–36; Feillard, 1999a, pp. 34–35).

Kemudian dalam sidang PPKI Hatta mengusulkan beberapa perubahan yang signifikan terkait relasi agama dan negara di Indonesia dan usuan tersebut menjadi hasil dari persidangan yaitu (Boland, 1971, p. 36)

1. Kata "Mukaddimah" diganti menjadi kata "Pembukaan"
2. Kalimat dalam Piagam Jakarta "dengan kewajiban menjalankan syari'at Islam bagi pemeluk-pemeluknya" dirubah menjadi "Ketuhanan Yang Maha Esa"
3. Pasal "Presiden harus orang Indonesia asli yang beragama Islam" dirubah menjadi "Presiden harus orang Indonesa asli". Syarat Presiden harus beragama Islam dicoret

Menurut Hatta beberapa fraksi sudah menyetujui perubahan yang diusulkan tersebut. Meskipun sebenarnya masih ada tersisa usulan-usulan yang membutuhkan penyesuaian. Masih ada pihak yang berasal dari kelompok nasionalis-Islam yang tidak sepakat dengan perubahan yang diusulkan oleh Hatta. Pihak tersebut adalah Ki Bagus Hadikusumo (tokoh Islam asal Muhammadiyah). Ki Bagus Hadikusumo adalah satu-satu nya tokoh nasionalis Islam yang saat itu teguh dan gigih mempertahankan agar "syari'at Islam" tidak dihapus dari Piagam Jakarta. Namun Soekarno menegaskan bahwasannya konstitusi UUD ini hanyalah *"UUD Sementara"* atau *"UUD Kilat"* yang akan disempurnakan oleh wakil rakyat terpilih dalam kondisi yang sudah kondusif, Sukarno berjanji dan berkomitmen untuk kembali membahas UUD. Hingga akhirnya Ki Bagus Hadikusumo menerima perubahan "maha berat" tersebut (Anshari, 1981, p. 43; Boland, 1971, p. 37).

Menurut Ki Bagus Hadikusumo syariat Islam adalah ajaran yang komprehensif yang tidak hanya mengajarkan ritual dan moral. Islam mengajarkan berbagai hal yang dibutuhkan dalam setiap sendi kehidupan sosial, berbangsa dan bernegara. Ada pembahasan soal membangun ekonomi, membahas soal pertahanan negara hingga soal pemerintahan yang adil dan kebebasan beragama. Dengan begitu syari'at Islam layak untuk menjadi dasar negara Indonesia. Dan hal tersebut tidak

akan berimplikasi pada disintegrasi sebab Islam tidak akan melarang warganya untuk memeluk agama lain dan mempersilahkan beribadah menurut kepercayannya. Menurut Ki Bagus Hadikusumo penyebab disintegrasi itu bukan agama tetapi segala sesuatu yang ditunggangi kepentingan politik pecah belah yang tidak suci. Sebaliknya, agama Islam sejatinya adalah intrumen pemersatu. Selain itu menurut Ki Bagus Hadikusumo, Agama memang suci dan tinggi dan karena itulah layak untuk menjadi dasar negara sebab kalau tidak akan sebaliknya, negara akan didasarkan pada pemikiran-pemikiran yang tidak suci (Hadikusumo, 1954, p. 22).

Disisi lain ada juga pihak dari kelompok Islam yang meragukan bahwasannya ada keterwakilan suara Islam dalam perundingan penghapusan tujuh kata dalam sila pertama Pancasila. Prawoto Mangkusasmito (pimpinan Masyumi) meragukan bahwa Wahid Hasyim turut menghadiri perundingan tersebut. Meskipun menurut kesaksian langsung dari lisan Hatta bahwa Wahid Hasyim hadir dalam diskusi informal tersebut bahkan turut mempengaruhi pandangan Ki Bagus Hadikusumo (Feillard, 1999b, p. 35).

Selain itu ada beberapa pemimpin muslim yang masih merasa keberatan dengan penghapusan tujuh kata dalam sila pertama Pancasila. Misalnya Isa Anshary, yang beranggapan bahwa penghapusan tujuh kata tersebut adalah bentuk ketidakjujuran dalam politik (Anshari, 1976, p. 42). Sementara menurut Natsir dan Alamsyah penghapusan tujuh kata tersebut merupakan kerendahan hati dan pengorbanan besar umat Islam sebagai penduduk mayoritas untuk menjaga persatuan negara Republik Indonesia (Nurdin, 2016b, pp. 80–81).

Upaya untuk menjadikan Indonesia negara Islam itu tidak terjadi karena besarnya toleransi orang Islam terhadap non-muslim. Republik ini didirikan oleh orang-orang Islam. Mayoritas anggota persiapan kemerdekaan Indonesia adalah beragama Islam. Maka peristiwa sejarah dihapuskannya tujuh kata dalam sila pertama Pancasila adalah bukti besarnya toleransi orang Islam terhadap non-muslim dan besarnya harapan orang Islam terhadap persatuan bangsa Indonesia (Jailani, 2014).

Kemudian setelah Indonesia merdeka berbagai kelompok Islam bersatu untuk mendirikan partai Masyumi. Didalamnya ada Nahdatul Ulama (NU), Muhammadiyah, Partai Syarikat Islam Indonesia (PSII), dan puluhan kiyai beserta pimpinan Islam lainnya seperti Natsir, Karto Suwiryo, Mohammad Roem, Syech Djamil Djambek, Sukiman dan Abikusno Cokrosuyoso. Melalui jalur demokrasi, mereka memperjuangkan agar ajaran Islam bisa diterapkan di Indonesia, seperti memberikan kebebasan menjalankan syari'at Islam bagi umat Islam, pelarangan untuk judi, dilarangnya penjualan minuman keras, pelacuran dan riba (bunga pinjaman) (Boland, 1971, pp. 42–44).

Dalam perjalanan menuju pemilu tahun 1955, ditengah kondisi Belanda kembali menyerang kedaulatan negara Indonesia, terjadi perselisihan diantara kelompok Islam yang berujung pada perpecahan di partai Masyumi. NU dan PSII keluar dari Masyumi lalu mendirikan partai sendiri namun Muhammadiyah tetap bertahan di Masyumi. Penyebab keluarnya NU dari Masyumi adalah

karena perebutan posisi sebagai Menteri Agama dan terjadi kesalahpahaman yang membuat NU merasa terluka secara emosional. Pecahnya kelompok Islam membuat mereka kalah dalam perebutan suara di pemilu yang artinya mereka gagal dalam memperjuangkan diterapkannya ajaran Islam Indonesia melalui jalur politik atau demokrasi. Pemenang pemilu adalah Partai Nasionalis Indonesia yang merupakan kelompok nasionalis-sekuler (Boland, 1971, pp. 42–54).

Selain terjadi perselisihan di internal partai Islam, terjadi pemberontakan dari tokoh politik Islam seperti Kahar Muzakar dan Karto Suwiryo yang sedari awal menolak keras penghapusan tujuh kata dalam Piagam Jakarta. Mereka melakukan gerakan perlawanan terhadap negara. Karto Suwiryo secara terang-terangan memproklamirkan berdirinya negara Islam di Indonesia yang kemudian gerakan tersebut dianggap sebagai gerakan radikal dan tindakan makar oleh pemerintah orde lama. Kemudian tahun 1950 munculah gerakan bersenjata DI/TII (Darul Islam/ Tentara Islam Indonesia) oleh Kahar Muzakar (Nisa', 2020, pp. 29–31).

Tahun 1957, setelah Belanda mengakui kedaulatan negara Indonesia, akhirnya Indonesia menggelar sidang konstituante di Bandung. Sebuah sidang yang ditujukan untuk kembali menyusun dan mengesahkan Undang-Undang Dasar. Sebuah sidang yang ditujukan untuk kembali memberikan ruang dialog bagi kelompok nasionalis Islam yang sempat tidak setuju dengan penghapusan frasa "syari'at islam" dari Piagam Jakarta. Sebuah sidang yang pernah dijanjijkan oleh Soekarno, yang ditunggu setelah 12 tahun lamanya khususnya oleh Ki Bagus Hadikusumo yang dengan lantang menginginkan syari'at islam sebagai dasar negara.

Dalam persidangan tersebut faksi nasionalis islam sudah terpecah menjadi beberapa partai, dan muncul kembali perdebatan antara faksi Islam dan faksi sekuler. Faksi Islam terdiri dari partai Masyumi, Partai NU, PSII, Perti. Sementara faksi sekuler terdiri dari partai Nasionalis, Kristen, Sosialis dan Komunis. Faksi Islam menyuarakan agar konstitusi harus mengakomodasi isi dari Piagam Jakarta. Namun karena perdebatan lagi-lagi kembali *alot*, akhirnya Sukarno mengeluarkan dekrit presiden yang secara sepihak menetapkan kembali ke UUD 1945 yang telah disepekati pada tanggal 18 Agustus 1945 disaat sidang PPKI (Boland, 1971, pp. 90–92).

Kelompok non Islam menilai Piagam Jakarta hanyalah salah satu dokumen menuju kemerdekaan yang tidak bisa dijadikan sumber hukum. Sebaliknya kelompok Islam berpandangan bahwa Piagam Jakarta bukan hanya mempengaruhi pembukaan UUD 1945 saja tetapi juga batang tubuh nya sehingga memiliki makna hukum dan bisa dijadikan sumber hukum (Boland, 1971, pp. 93–94).

Sehingga, pada masa orde lama perdebatan terkait konsep relasi agama dan negara di Indonesia belum mencapai kata mufakat diantara kedua kubu yakni faksi Islam dan faksi sekuler. Penghapusan tujuh kata dari sila pertama Pancasila belum mencapai kesepakatan bulat dari semua pihak. Dari kelompok nasionalis-Islam merasa Soekarno belum menepati janjinya untuk mengakomodasi agar syariat Islam masuk dalam konstitusi negara republik Indonesia. Selain itu, dalam perjalanan

pergolakan diskursus tersebut tergambar jelas bahwa umat Islam sebagai kelompok mayoritas ditengah keberagaman belum mampu mempengaruhi arah politik negara Indonesia. Politik Islam di periode demokrasi terpimpin relatif lemah (Maarif, 1996, p. 1). Salah satu sebabnya adalah karena persatuan antar sesama umat Islam belum kuat, umat Islam masih mudah terpecah belah. Dan retaknya persatuan umat Islam tersebut berakar pada persoalan kekuasaan atau politik praktis (Maarif, 1996, pp. 98–99).

Di era kepemimpinan Soeharto, partai politik Islam semakin termarjinalkan. Gerak politik partai Islam semakin terbatas. Soeharto menetapkan Perpu Ormas, dan memberlakukan Pancasila sebagai asas tunggal yakni satu-satunya ideologi dalam kehidupan berbangsa dan bernegara termasuk bagi partai politik dan organisasi masyarakat dan menindak represif kelompok-kelompok yang menentang asas tunggal hingga menimbulkan korban jiwa. Kemudian muncul ilmuwan Islam seperti Gus Dur dan Nurcholis Madjid yang dengan tegas menyuarakan dan menerima asas tunggal. Mereka selalu menyuarakan bahwa Indonesia bukan negara Islam tetapi negara beragama dengan masyarakat Islam sebagai mayoritas. Pada level organisasi, Nahdhlatul Ulama (NU) adalah organisasi yang pertama kali menerima Pancasila sebagai asas organisasinya (Nisa', 2020, pp. 33–45).

Tokoh-tokoh Islam tersebut juga menyuarakan teori substantif bahwa untuk menerapkan syari'at Islam dalam kehidupan berbangsa dan bernegara di Indonesia itu perlu mengedepankan substansi dari pada bentuk, yang artinya selama masyarakat Indonesia diberikan ruang untuk menjalankan syari'at Islam itu sudah cukup, tidak perlu memaksakan agar label atau simbol Islam itu tersematkan dalam dasar negara. Tokoh-tokoh tersebut menyebut dirinya sebagai representasi kelompok Islam progresif. Mereka juga menebarkan narasi bahwa dalam memahami, mengkaji, menginterpretasikan sumber ajaran Islam yakni Al Qur'an dan Hadits perlu dikonteskan dengan kondisi bangsa Indonesia, perlu ada rekonsiliasi antara penafsiran terhadap sumber ajaran Islam dengan keadaan terkini bangsa Indonesia (Nurdin, 2016, pp. 81–82).

Mereka juga menarasikan konsep "Desakralisasi". Mereka meyakini bahwa negara Islam, partai Islam dan ideologi Islam bukanlah sesuatu yg sakral yang kalau tidak kita dukung, tidak kita upayakan akan bernilai dosa. Mereka kerap kali mengkampanyekan jargon Islam "Islam Yes, Partai Islam No". Mereka juga sangat menolak berpolitik yang menggunakan atribut Islam atau yang sering kita sebut politik identitas (Nurdin, 2016, pp. 86–87).

Dari fakta diatas kita bisa menyimpulkan bahwa kelompok Islam semakin terbelah dalam artian memiliki beragam corak pemikiran khususnya dalam hal pemikiran politik. Yang awalnya, di era orde lama, mereka bersatu padu untuk mendirikan kan negara Islam dan partai Islam. Kemudian di era orde baru muncul gagasan baru yakni tidak harus mendirikan negara Islam dan partai Islam. Dan dari kondisi tersebut kita memahami bahwa ruang lingkup perdebatan relasi agama dan negara di Indonesia mengalami perluasan, tidak berhenti pada persoalan dasar negara melainkan juga cara berpolitik. Munculah

pro kontra terkait politik identitas yang dipertentangkan hingga saat ini.

Pada masa awal reformasi dalam derasnya arus demokrasi paska runtuhnya rezim order baru, kelompok nasionalis-Islam mulai melakukan gerakan politik yakni mereka mendirikan partai politik dan organisasi massa yang berasaskan Islam. Hal tersebut tidak bisa dilakukan secara leluasa di rezim orde baru. Meski dalam UU Nomor 8 Tahun 1985 sudah ditetapkan bahwa Pancasila adalah satu-satunya asas bagi semua organisai kemasyarakatan dan politik yang sudah final alias tidak bisa dirubah, namun mereka tetap menyuarakan untuk memasukan kembali tujuh kata yang dihapus dalam sila pertama Pancasila. Hal tersebut menunjukan bahwa sejarah pergolakan diskursus hubungan agama dan negara yang dimulai dari kelompok nasioanlis-Islam dengan kelompok nasionalis-sekuler belum benar-benar selesai. Masih ada pihak-pihak yang keberatan dengan penghapusan kata dalam sila pertama Pancasila. Seperti kata pepatah, manusia bisa mati tetapi gagasan tidak pernah mati (Syarif, 2019, p. 56).

Untuk konteks praktik sosiokultural masa kini, Vidio *Keperluan Relasi Agama dan Negara* sebenarnya di produksi pada bulan agustus tahun 2020. Meskipun baru di distribusikan melalui kanal youtube Aswaja NU Center Jatim di tahun 2021. Dan ketika ditelusuri sekitar bulan juni tahun 2020 masyarakat Indonesia dikejutkan dengan pemberitaan terkait Rancangan Undang-Undang Haluan Ideologi Pancasila atau RUU HIP yang sedang dibahas oleh pemerintah dan DPR pada saat itu.

Banyak pihak yang mempersoalkan isi dan proses dari pembuatan RUU HIP. Pihak-pihak yang menolak RUU HIP berasal dari berbagai organisasi keagamaan seperti Pengurus Besar Nahdlatul Ulama (PBNU), Pimpinan Pusat Muhammadiyah, Majelis Ulama Indonesia, Persekutuan Gereja-gereja Indonesia (PGI), Komisi HAK Konferensi Wali Gereja Indonesia (KWI), Parisada Hindu Dharma Indonesia (PHDI), Persatuan Umat Buddha Indonesia (Permabudhi), dan Majelis Tinggi Agama Khonghucu Indonesia (Matakin) (Andri Saubani, 2020).

RUU HIP yang diusulkan oleh Dewan Perwakilan Rakyat atau DPR sangat erat berkaitan dengan pembahasan relasi agama dan negara. Terdapat tiga hal yang memantik polemik RUU HIP yang jika tidak diselesaikan akan berdampak pada terbukanya kembali sejarah panjang perdebatan relasi agama dan negara di Indonesia. Pertama, tidak dicantumkannya TAP MPRS Nomor 25/MPRS/1966 Tahun 1966 Tentang Pembubaran Partai Komunis Indonesia. Kedua, RUU HIP dibuat dalam keadaan bangsa Indonesia sedang terkena pandemi Covid-19. Ketiga, adanya upaya memeras Pancasila menjadi Trisila dan Ekasila (Herman et al., 2021).

Dalam sejarah panjang perdebatan relasi agama dan negara di Indonesia yang melibatkan dua kelompok yaitu kelompok nasionalis-Islam dan nasionalis-sekuler, khususnya dalam fase orde lama dan order baru, paham komunisme atau Partai Komunisme Indonesia menjadi bagian di dalamnya. Partai Komunisme Indonesia adalah bagian dari kelompok nasionalis-sekuler. Ketika momen pemilu pertama tahun 1955 PKI berkoalisi dengan faksi nasionalis-sekuler sebab mereka memiliki kesamaan visi dan ideologi

(Boland, 1971, pp. 90–92). Sehingga jika RUU HIP tidak menyantumkan TAP MPRS Nomor 25/MPRS/1966 Tahun 1966 Tentang Pembubaran Partai Komunis Indonesia akan menimbulkan kecurigaan dari kelompok beragama khususnya yang berhubungan dengan kelompok nasionalis-Islam.

Banyak pihak yang mempertanyakan motif dibalik pembentukan dan pembahasan RUU HIP. Apalagi RUU HIP dibahas ditengah kondisi masyarakat Indonesia yang sedang berjuang menghadapi pandemi Covid 19 tepatnya di bulan Juni tahun 2020. Jika merujuk pada naskah akademik dari RUU HIP yang terletak di halaman 58, maka bisa diketahui dengan jelas bahwa tidak ada unsur kebutuhan nasional dan masyarakat Indonesia yang melatar belakangi pembentukan RUU HIP. Motivasi dibalik pembentukan RUU HIP adalah kepentingan subyektif DPR RI yang terkesan sangat tendesius. Menurut DPR RI negara perlu mempelopori pengimplementasian ideologi Pancasila yang disesuaikan dengan perkembangan zaman sehingga dibentuknya RUU HIP untuk mencapai tujuan tersebut (Anton Hariyadi, 2020),

Selain itu, menurut pandangan kelompok Islam, RUU HIP dirancang untuk menghilangkan makna sila pertama Pancasila yaitu "Ketuhanan Yang Maha Esa" diganti dengan "Ketuhanan Yang Berkebudayaan" dengan upaya memeras Pancasila menjadi Trisila dan Ekasila (Mardatillah, 2020). Padahal seperti yang kita ketahui dalam sejarah panjang perdebatan relasi agama dan negara di Indonesia sila pertama Pancasila adalah inti yang menjadi perdebatan.

Menurut pimpinan pusat Ikatan Sarjana Nahdlatul Ulama (ISNU) yaitu Ali Masykur Musa, muatan hukum dalam RUU HIP akan menghilangkan ruh ketuhanan dalam kehidupan berbangsa dan bernegara. Sehingga pasal 6 ayat 1 dan pasal 7 dalam RUU HIP yang merupakan bentuk upaya memeras Pancasila menjadi Trisila dan Ekasila sama dengan berusaha menghilangkan makna dari sila Ketuhanan Yang Maha Esa sebagai esesnsi ruh agama dan nilai ketuhanan (Asrori, 2020).

Penolakan terhadap RUU HIP juga berasal dari masyarakat sipil salah satunya adalah masa PA 212 dan FPI. Penolakan tersebut berujung pada pergerakan masa dan delegitimasi Presiden. Meski RUU HIP diinisiasi oleh DPR namun menurut mereka Presiden seharusnya bisa mencegah untuk tidak membiarkan RUU HIP tersebut masuk dalam pembahasan. Oleh karena itu mereka menuntut agar presiden Jokowi dimakzulkan dan Partai Demokrasi Indonesia Perjuangan (PDIP) sebagai fraksi dalam DPR yang menggagas RUU HIP tersebut dituntut untuk dibubarkan (Persada, 2020).

Munculnya RUU HIP menjadi latar belakang diproduksinya vidio yang berjudul *Keperluan Relasi Agama dan Negara* yang diunggah dalam kanal youtube Aswaja NU Center Jatim. Dalam vidio tersebut ASNUTER menyatakan bahwa Nahdlatul Ulama menolak RUU HIP, namun penolakan tersebut ditempuh dengan jalur dialog atau diskusi bukan penggerakan masa seperti yang dilakukan oleh kelompok FPI atau Front Pembela Islam. Dan menariknya dalam vidio tersebut ASNUTER mengutarakan pernyataan pembelaan terhadap Presiden Jokowi

bahwa tidak seharusnya muncul tuntutan pemakzulan terhadap presiden Jokowi sebab inisiator dari RUU HIP adalah DPR bukan Pemerintah.

KESIMPULAN

Berdasarkan analisis wacana kritis model Fairclough, Aswaja NU Center Jatim dalam kanal youtube nya memaknai bentuk relasi agama dan negara yang paling sesuai untuk Indonesia adalah model substantif. Yaitu Negara lebih memprioritaskan pengaktusan nilai-nilai agama dalam kehidupan bernegara dibandingkan eksistensi simbol agama. Menjadikan agama sebagai ideologi negara sama dengan merawat esksistensi simbol agama. Hal tersebut berpotensi menciptakan disintegrasi sosial dalam konteks negara multikultural.

Dalam model substantif Pancasila merupakan ideologi yang paling tepat untuk konteks bangsa Indonesia yang multiagama. Pancasila memuat nilai-nilai universal yang mampu menciptakan dan menjaga persatuan bangsa ditengah keberagamaan.

Titik kritis yang di temukan dalam penelitian ini adalah adanya kesamaan antara model substantif dengan penerapan *soft secularism* di Amerika Serikat. Jika dalam teori relasi agama dan negara terdapat dua model yaitu formalistik dan seularistik maka pada dasarnya model substantif adalah bagian dari model sekularistik.

Berikutnya, dalam penelitian ini ditemukan bahwa faktor penyebab perdebatan relasi agama dan negara di Indonesia terus bergulir yaitu karena ada sejarah yang belum usai dalam proses perumusan Pancasila. Dalam proses perumusannya belum mencapai kata mufakat dari semua pihak yang terlibat dalam perumusannya. Mufakat itu sejatinya belum benar-benar terwujud karena proses musyawarah dalam merumuskan Pancasila dianggap tidak jujur dan adil oleh sebagian pihak.

Selain itu, karena Pancasila sebagai dasar negara belum diposisikan sebagai mana seharusnya. Pancasila yang awalnya diniatkan sebagai alat pemersatu tetapi masih sering dimanfaatkan sebagai alat politik rezim yang berkuasa. Alat politik untuk membenturkan kelompok mayoritas dan minoritas di negeri ini. Padahal Pancasila lahir dari buah kesabaran dan kelapangan hati berbagai pihak yang ingin menjaga persatuan ummat dan persatuan bangsa. Fenomena RUU HIP dan Asas Tunggal adalah bukti nyata bahwa Pancasila diposisikan sebagai alat politik rezim yang berkuasa.

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The Impact of Self-Esteem and Media Literacy on Personal Branding Strategies on Instagram Among Generation Z

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Abstract

This study examines the effects of self-esteem and media literacy on personal branding strategies on Instagram among Generation Z, with self-perception serving as a mediating variable. Using a quantitative approach, Path Analysis was applied to explore the relationships between these constructs. A total of 206 respondents were selected through simple random sampling, with data collected via an online survey using structured questionnaires. The results indicate significant effects of self-esteem and media literacy on personal branding strategies, mediated by self-perception. Classic assumption tests, including the Normality and Heteroscedasticity Tests, confirmed the validity of the data. Path analysis supports the research hypotheses, underscoring the importance of self-esteem, media literacy, and self-perception in shaping Instagram personal branding strategies among Generation Z. The findings provide valuable insights for educators, marketers, and social media users to better understand and optimize online self-representation.

Keywords: *Self-Esteem; Media Literacy; Personal Branding; Self-Perception; Instagram*

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Dampak Harga Diri dan Literasi Media terhadap Strategi Personal Branding di Instagram di Kalangan Generasi Z

Abstrak

Penelitian ini menyelidiki pengaruh harga diri, literasi media, dan strategi personal branding di Instagram pada Generasi Z, dengan mempertimbangkan persepsi diri sebagai variabel perantara. Dengan menggunakan pendekatan penelitian kuantitatif, penelitian ini menerapkan Analisis Jalur untuk menganalisis pengaruh langsung maupun tidak langsung antara harga diri, literasi media, strategi personal branding, dan persepsi diri. Penelitian melibatkan 206 responden yang dipilih menggunakan teknik simple random sampling. Data dikumpulkan melalui survei daring menggunakan kuesioner terstruktur. Hasil analisis menunjukkan bahwa harga diri dan literasi media secara signifikan memengaruhi adopsi strategi personal branding di Instagram pada Generasi Z, baik secara langsung maupun melalui persepsi diri. Uji asumsi klasik, termasuk Normality Test dan Heteroscedasticity Test, menunjukkan hasil yang memenuhi syarat. Analisis Jalur mendukung

hipotesis penelitian, menegaskan pentingnya harga diri, literasi media, dan persepsi diri dalam membentuk strategi personal branding di Instagram. Temuan ini memberikan wawasan berharga bagi pendidik, pemasar, dan pengguna media sosial dalam mengoptimalkan representasi diri secara daring.

Kata kunci: *Harga Diri; Literasi Media; Personal Branding; Persepsi Diri; Instagram*

INTRODUCTION

Personal branding is a strategic and purposeful process of shaping and managing an individual's distinct image and reputation. It involves creating a positive and memorable impression by communicating core values and engaging with a target audience. Jeff Bezos encapsulates it as "Your brand is what people say about you when you're not in the room," highlighting the significance of reputation shaped by actions, values, and demeanor (Kaur et al., 2021). Beyond self-promotion, personal branding entails self-discovery, authenticity, and continuous adaptation to differentiate oneself and make a lasting positive impression. It is an ongoing journey of self-reflection, self-presentation, and relationship-building, recognizing its impact on personal and professional success.

The concept of personal branding involves strategically managing one's reputation, image, and identity, drawing parallels from corporate branding to create a distinctive and positive public perception (Hao et al., 2021). The essence lies in showcasing unique qualities and skills that differentiate an individual and resonate with their target audience. This ongoing process demands self-awareness, strategic planning, and commitment to fostering a positive and authentic image, ultimately leading to increased opportunities and professional success (Jacobson, 2020).

Networking is a key facet of personal branding, facilitating meaningful connections and collaborations both online and offline (Vițelar, 2019). It provides a platform for individuals to express their unique qualities and values, aligning professional endeavors with personal passions for a more fulfilling career and personal life. However, pitfalls exist, such as the risk of presenting an inauthentic version of oneself, prioritizing image over substance, and succumbing to the pressures of maintaining a consistent personal brand in the age of social media (Arruda, 2019).

In the context of today's interconnected world, social media serves as a cornerstone in personal branding by offering a global platform for individuals to showcase their brand to a diverse audience (Arriagada & Ibáñez, 2020). Social media enhances networking, connecting individuals with peers, professionals, and collaborators, opening doors to valuable opportunities. The global reach of personal branding on social media aligns with the psychological need for recognition and validation, positively impacting self-esteem (Abrar-ul-hassan & Safdar, 2022).

Self-esteem, a foundational aspect influencing an individual's confidence and assertiveness, plays a crucial role in shaping various elements of personal branding (Makarova, 2019). Self-esteem, a crucial element in psychological inquiry, shapes individual experiences and mental

well-being through the interplay of self-perception, emotional evaluation, and the pursuit of happiness (Tiwari et al., 2022)and feeling isolated, is one of the critical issues faced by the Hijra's from our society, due to sexual prejudices and stigmas. However, no one bothers how they actually feel, how they see themselves? The idea behind the paper is to identify the impact of looking-glass self (self-concept. Nathaniel Branden defines self- esteem as the disposition to see oneself as competent to face life's challenges and deserving of happiness, emphasizing its dual nature (Branden, 2021). Morris Rosenberg, a sociologist, contributes quantitatively with the Self-Esteem Scale, offering a measurable dimension to the concept. This scale aids empirical research and prompts reflection on societal influences on self-worth perceptions (Kerriche, 2023). The synstudy of Branden's philosophical depth and Rosenberg's empirical rigor provides a comprehensive understanding of self-esteem, unraveling its complexities as a cornerstone of human psychology.

Furthermore, it is closely connected to media literacy, which enhances an individual's ability to critically engage with media content (Robinson et al., 2021). High self-esteem contributes to a more discerning media consumer, as individuals with positive self-perception are less likely to be solely influenced by external standards. This intersection between self-esteem and media literacy underscores the importance of both factors in crafting an authentic and impactful personal brand within the complexities of the digital landscape.

Self-perception refers to the process by which individuals observe their own behavior and use it to form conclusions about their own attitudes and attributes (Mohebi & Bailey, 2020). Carol S. Dweck's perspective delves into the impact of mindset on self- perception, introducing the concepts of "fixed mindset" and "growth mindset." A fixed mindset believes in inherent and unchangeable qualities, fostering a desire to maintain intelligence. Conversely, a growth mindset embraces the potential for development, shaping a more adaptive self-perception (Meylani, 2023).

Self-perception acts as a vital mediator in understanding how self-esteem and media literacy influence personal branding. Positive self-perception, rooted in high self-esteem, contributes to the development of a strong and positive personal brand by aligning with the principles of effective personal branding (Saeed et al., 2023). Similarly, media literacy indirectly impacts personal branding through its influence on self-perception, fostering a nuanced understanding of societal norms and contributing to positive self-perception as individuals navigate diverse media portrayals (Campanella, 2023).

In our media-dominated age, media literacy has become a vital skill for navigating the complexities of information. Scholars Renee Hobbs and Douglas Kellner provide key insights into its definition and significance. Hobbs defines media literacy as a dynamic set of competencies empowering individuals to access, analyze, evaluate, and create messages across diverse platforms, emphasizing critical thinking skills (Hobbs, 2021). Kellner, a luminary in media studies, highlights media literacy as the ability to interpret, analyze, and evaluate messages across various media forms, emphasizing its importance in decoding ideologies and understanding

socio-political implications (Kellner & Share, 2019). Their collective insights stress that media literacy goes beyond technical proficiency, serving as essential competencies for comprehending and engaging critically with the multifaceted world of media.

This intricate relationship between self-esteem, media literacy, self-perception, and personal branding underlines the dynamic interplay of psychological factors in the contemporary digital landscape. The researcher hypothesizes that the positive influence of self-esteem and media literacy on personal branding is mediated through self-perception. This hypothesis is rooted in the logical progression of psychological processes, where high self-esteem and enhanced media literacy contribute to a positive self-perception, ultimately shaping a compelling personal brand.

In conclusion, personal branding on Instagram offers numerous opportunities for Generation Z, driven by the influences of self-esteem and media literacy, mediated through self-perception. However, it is crucial to recognize the challenges and complexities Gen Z faces in navigating the delicate balance between self-expression and the potential risks associated with personal branding on social media.

Research Method

This study employs a quantitative research approach to analyze how self-esteem and media literacy influence personal branding strategies on Instagram among Generation Z, with self-perception as an intervening variable. Path Analysis is used to explore the complex relationships between these variables and to identify specific pathways through which self-esteem and media literacy impact personal branding strategies. The study also examines the mediating role of self-perception in these relationships. Data is collected via surveys, and statistical tools are applied to analyze the numerical data, providing insights into the factors that shape personal branding strategies in the digital age. This method offers a comprehensive understanding of the dynamics influencing Generation Z's online self-representation.

The quantitative nature involves collecting and analyzing numerical data using surveys and statistical tools. This systematic approach provides insights into the factors influencing personal branding strategies on Instagram among Generation Z, contributing to a nuanced understanding of digital-era dynamics.

In order to analyze the variables perfectly, researcher must go through several research process carried out. The process of this research as follows:

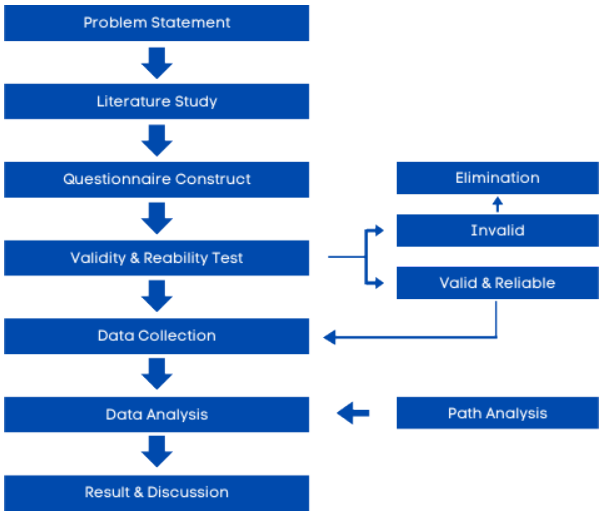


Figure 1. The Structure of Research Process

Source: Developed by The Researcher, based on Sekaran & Bougie (2016)

Based on the research problem mentioned previously, the conceptual framework of this research as follows:

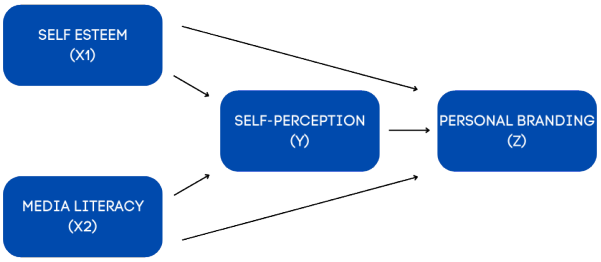


Figure 2. Conceptual Framework

souce; developed by the researcher

Based on the research problem and conceptual framework above the researchers rise following hypothesis;

H1: $\beta_1 \neq 0$: There is a significant influence of self-esteem toward self-perception among Generation Z.

H2: $\beta_2 \neq 0$: There is a significant influence of media literacy towards self-perception among Gen-Z.

H3: $\beta_3 \neq 0$: There is a significant influence of self-esteem toward personal branding strategies on Instagram among Gen-Z.

H4: $\beta_4 \neq 0$: There is a significant influence of media literacy toward personal branding strategies on Instagram among Gen-Z.

H5: $\beta_5 \neq 0$: There is a significant influence of self-perception on personal branding strategies on Instagram among Gen-Z.

H6: $\beta_6 \neq 0$: Self-perception mediates the influence between self-esteem and personal branding strategies on Instagram among Gen-Z.

H7: $\beta_7 \neq 0$: Self-perception mediates the influence between media literacy and personal branding strategies on Instagram among Gen-Z.

Variable Measurement

This research use interval measurement for measure the variables and using the Likert scale as the measurement scale of each variable. In Likert scale there are 5 point of response options (Scharrer & Ramasubramanian, 2021), as follow:

Table 3. The Variable Measurement

Response Category	Strongly Disagree	Disagree	Neutral	Agree	Strongly Agree
Measurement Scale	1	2	3	4	5

Validity and Reliability

This research conducted a validity test by using SPSS. Each instrument item was tested for validity using SPSS by using the significance of the r table with an alpha coefficient of 5% (0.05). The instrument item will be valid, if in this validity test the calculated r value > r table. However, if the value of r count < r table, the instrument item is invalid.

Reliability tests were conducted by using SPSS to show the extent to which the instruments used in this study were reliable for measurement. Things to indicates the acceptance level of reliability can be seen when the range of Cronbach alpha (a) of 0.6-0.7, or we can say the a > 0.6. If the test results meet that condition, it means the data is reliable.

Classical Assumption Test

Normality Test was conducted To find out whether the data is normally

distributed, it can be known If the significant value is greater than 0.05, then the research data can be said to be normally distributed (Sig. > 0.05). Vice versa, if the significant value is less than 0.05, the research data is not normally distributed (Sig. < 0.05).

Heteroscedasticity test also conducted by using testing Scatter Plots images in SPSS, conducted to test whether there is a difference in variance from the residual value in one observation period to another in our research data.

Hypothesis Testing

The requirements that can be used as guidelines in making decisions to reject H0 based on the significance level obtained in statistical results exceeding 0.05 (Sig. > 0.05) and also based on the t count generated in the t-test (Scharrer & Ramasubramanian, 2021). To reject H0 in the t-test hypothesis test, the t count must be greater than the total t table (t-count > t table). Path analysis is a statistical method in structural equation modeling (SEM) that was conducted to analyze direct and indirect relationships among variables in a theoretical model. It involves creating a path diagram, collecting data, and estimating the strength and significance of relationships through statistical analysis (Lleras, 2005). The results help researchers understand the complex interplay of variables in their proposed model.

Result and discussion

Validity and Reliability Test

A pretest was conducted with 40 respondents to assess the validity and reliability of the questionnaire items before distribution to the full sample. The pretest used an r table value of 0.312, calculated at a 5% significance level, as the benchmark for validity. Each questionnaire item demonstrated a Pearson correlation coefficient exceeding the r table value, confirming the validity of all items during the pretest.

Following the successful pretest, the validated questionnaire was distributed to the full sample of 206 respondents for the main study. The reliability test, measured using Cronbach's Alpha, indicated that all constructs met the reliability threshold, ensuring the consistency and accuracy of the instrument. These results confirmed the readiness of the questionnaire for use in analyzing the research hypotheses.

For the reliability test in SPSS, researchers found that on the table reliability statistics below, table 4 shows that all of the instruments have the Cronbach's alpha score more than 0.6 and makes all the questionnaire's scales reliable.

Table 4. Result of Reliability's Test

Reliability Statistics	
Cronbach's Alpha	N of Items
0.776	14
0.653	10
0.621	10
0.889	14

Source: Tested by researcher on 2024, January 31th

Classical Assumption

Normality Test

Table 5. Result of Normality's Test using Kolmogorov-Smirnov

One-Sample Kolmogorov-Smirnov Test

		Unstandardized Residual
N		206
Normal Parameters[a,b]	Mean	.0000000
	Std. Deviation	3.05012424
Most Extreme Differences	Absolute	.044
	Positive	.030
	Negative	-.044
Test Statistic		.044
Asymp. Sig. (2-tailed)		.200[c,d]

a. Test distribution is Normal.

b. Calculated from data.

c. Lilliefors Significance Correction.

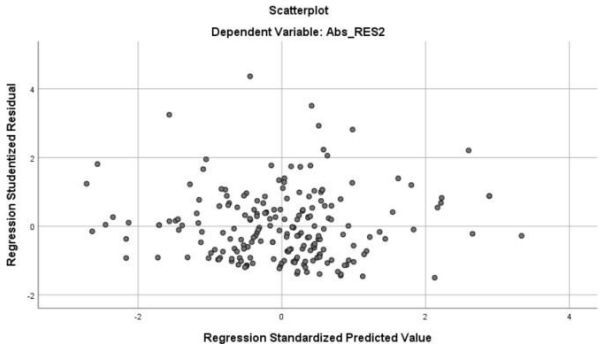
d. This is a lower bound of the true significance.

Source: Tested by researcher on 2024, January 31th

The table 5 above shows the significant value of the Kolmogorov- Smirnov test (Asimp. Sig 2 tailed) is 0.200 (> 0.05). It means the research data is normally distributed.

Heteroscedasticity Test

Table 6. Result of Heteroscedasticity's Test



Source: Tested by researcher on 2024, January 31th

The table 6 above shows that the scattering data points are above, below, and around 0. The points also do not collect just above or below. The spread of the data points also does not form a wavy pattern that widens then narrows and widens again so that the spread of data points is not patterned. From the following test results, it can be concluded that there are no symptoms of heteroscedasticity problems.

Hypothesis testing (Path Analysis)

Table 7. Result of Coefficients 1

Coefficients[a]

Model		Unstandardized Coefficients B	Unstandardized Coefficients Std. Error	Standardized Coefficients Beta	t	Sig.
1	(Constant)	11.491	3.013		3.813	.000
	Self Esteem	.315	.060	.377	5.285	.000
	Media Literacy	.288	.075	.274	3.839	.000

a. Dependent Variable: Self Perception

Source: Tested by researcher on 2024, January 31th

1. The significance value of the self-esteem variable is 0.000 (<0.05), indicating that the self- esteem variable significantly influences the self-perception variable. **(H1 Accepted)**
2. The significance value of the media literacy variable is 0.000 (<0.05), suggesting that the media literacy variable significantly influences the self-perception variable. **(H2 Accepted)**

Table 8. Result of Model Summary 1

Model Summary

Model	R	R Square	Adjusted R Square	Std. Error of the Estimate
1	.584[a]	.341	.335	2.99441

a. Predictors: (Constant), Media Literacy, Self Esteem

Source: Tested by researcher on 2024, January 31th

1. The R Square value is known to be 0.341, indicating that the combined influence of the self-esteem and media literacy variables on the self-perception variable is 34.1%.
2. Meanwhile, the value of e1 can be calculated using the formula, as follow;

$$\sqrt{1 - 0.341} = 0.812$$

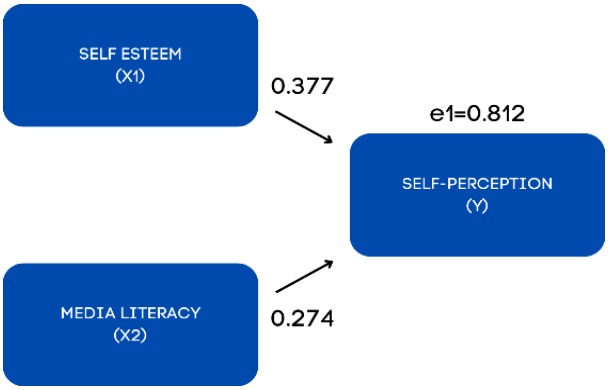


Figure 1. Path Diagram Model 1

Figure 1 displays the score of standardized coefficient beta of self-esteem to self perception (0.377) and media literacy to self perception (0.274) and the value of e1 (0.812)

Table 9. Result of Coefficients 2

Coefficients[a]

Model		Unstandardized Coefficients B	Unstandardized Coefficients Std. Error	Standardized Coefficients Beta	t	Sig.
1	(Constant)	6.169	4.088		1.509	.133
	Self Esteem	.171	.083	.141	2.056	.041
	Media Literacy	.398	.102	.260	3.907	.000
	Self Perception	.594	.092	.409	6.463	.000

a. Dependent Variable: Personal Branding

Source: Tested by researcher on 2024, January 31th

1. The significance value of the self-esteem variable is known to be 0.041 (<0.05), concluding that the self-esteem variable significantly influences the personal branding variable. **(H3 Accepted)**
2. The significance value of the media literacy variable is known to be 0.000 (<0.05), leading to the conclusion that the media literacy variable significantly influences the personal branding variable. **(H4 Accepted)**
3. The significance value of the self-perception variable is known to be 0.000 (<0.05), leading to the conclusion that the self-perception variable significantly influences the personal branding variable. **(H5 Accepted)**

Table 10. Result of Model Summary 2

Model Summary

Model	R	R Square	Adjusted R Square	Std. Error of the Estimate
1	.684[a]	.467	.459	3.92390

a. Predictors: (Constant), Self Perception, Media Literacy, Self Esteem

Source: Tested by researcher on 2024, January 31th

1. The R Square value is known to be 0.467, indicating that the combined influence of the self-esteem, media literacy, and self-perception variables on the personal branding variable is 46.7%.
2. Meanwhile, the value of e1 can be calculated using the formula as follow;

$$\sqrt{1 - 0.467} = 0.730$$

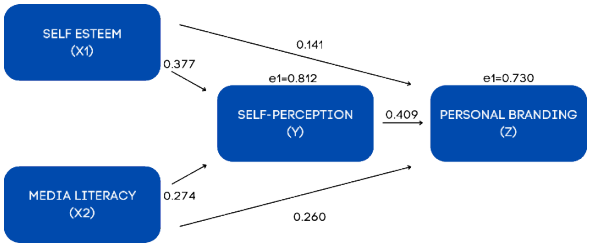


Figure 2. Path Diagram Model 2

Result Interpretation (Path Analysis)

Influence of self-esteem through self-perception toward Personal Branding:

It is known that the **direct influence** of self-esteem on personal branding is **0.141**. Meanwhile, the **indirect influence** of self-esteem through self-perception on personal branding is the product of the ***beta*** value (self-esteem to self-perception) and the ***beta*** value (self-perception to personal branding), namely: **0.377 x 0.409 = 0.154.**

Based on the above calculation, it is found that the **direct influence is 0.141,** and **the indirect influence is 0.154.** This means that the indirect influence is **greater** than the direct influence. Therefore, it can be concluded that indirectly, self-esteem through self-perception significantly influences personal branding. **(H6 Accepted)**

Influence of media literacy through self-perception toward Personal Branding:

It is known that the **direct influence** of media literacy on personal branding is **0.260.** Meanwhile, the **indirect influence** of media literacy through self-perception on personal branding is the product of the ***beta*** value (media literacy to self-perception) and the ***beta*** value (self-perception to personal branding), namely: **0.274 x 0.409 = 0.112.**

Based on the above calculation, it is found that the **direct influence is 0.260,** and **the indirect influence is 0.112.** This means that the indirect influence is **smaller** than the direct influence. Therefore, it can be concluded that indirectly, media literacy through self-perception does not significantly influence personal branding. **(H7 Rejected)**

Discussions

The sample size for this research consists of 206 individuals, all of whom belong to the Gen-Z demographic and actively use Instagram. The majority of respondents are 24 years old, comprising 34 individuals (16.3%). During the pre-test using SPSS, the validity test indicates that each item in the questionnaires is valid, as the r-value surpasses the critical r-table value (0.312). The reliability test reveals Cronbach Alpha values of 0.776, 0.653, 0.621, and 0.889, all exceeding 0.6, indicating that the data is reliable.

H1 : There is a significant influence of self-esteem toward self-perception among Generation Z.

The study conducted rigorous validity and reliability tests for the self-esteem and self- perception variables, ensuring the accuracy of measurement instruments and stability over time, as assessed by Cronbach's alpha. Classical assumption tests, including normality and Heteroscedasticity tests, were employed to fortify statistical analyses, confirming a normal distribution and homogeneity of variances for robust path analysis results.

The path analysis, a potent statistical technique, explored the direct and indirect influence between self-esteem and self-perception among Generation Z on Instagram. The obtained significance value of 0.000 for the self-esteem variable validated a substantial and statistically significant influence on self-perception, enhancing result credibility.

The profound impact of self-esteem on the self-perception of Generation Z stems from a complex interplay of various factors intricately linked to their digital

upbringing. Born roughly between the mid-1990s and early 2010s, Generation Z has been immersed in an era dominated by digital technology, particularly the widespread use of social media and constant connectivity. This unique environment has significantly molded their self- perception, with a close relationship to their levels of self-esteem (Mărgărițoiu & Eftimie, 2022).

One key aspect of this influence is the pervasive role of social media. As the first generation to grow up with easy access to various platforms, Generation Z utilizes these platforms as a stage for self-presentation. Individuals share not only their accomplishments but also their vulnerabilities. The constant comparison to carefully curated online personas of peers can exert a considerable impact on self-esteem. Positive online feedback, manifested through likes, comments, and shares, has the potential to elevate self-esteem, while a lack of such validation may induce feelings of inadequacy (Jaciow & Wolny, 2021).

Moreover, the digital landscape has introduced a culture where one's value is sometimes measured by online validation metrics such as the number of followers, likes, or shares. For Generation Z, these metrics can influence their self-perception, as high levels of online validation contribute to heightened self-esteem, while a dearth of it may lead to lower self- esteem (Zilka, 2023).

On the flip side, the prevalence of cyberbullying and online criticism poses a significant challenge to Generation Z's self-esteem. Navigating a virtual world where negative comments and judgments abound, they are exposed to experiences that can profoundly impact their self-perception and overall confidence (Fadilah et al., 2023).

Additionally, as Generation Z undergoes a crucial period of identity formation, the constant exposure to diverse opinions and lifestyles on social media acts as a critical factor. While this exposure can facilitate the process by providing inspiration and diverse perspectives, it can also create confusion and a sense of inadequacy if individuals feel they don't measure up to societal expectations.

In summary, H1 acceptance underscores the nexus between self-esteem and self- perception among Generation Z is intricately woven into the fabric of the digital landscape they inhabit. Social media, online validation, exposure to both positive and negative aspects of virtual interactions, and the ongoing process of identity formation collectively shape how they view themselves and their overall sense of self-worth. Recognizing these dynamics is crucial in fostering healthy online behaviors and facilitating the development of robust self- esteem within this generation.

H2 : There is a significant influence of media literacy toward self-perception among Generation Z.

The acceptance of H2 is supported by the obtained significance value of 0.000 (<0.05) in the path analysis, indicating a substantial and statistically significant influence of media literacy on self-perception. The substantial impact of media literacy on the self-perception of Generation Z is rooted in their capacity to critically analyze and interpret media messages. Media literacy equips individuals with

the skills necessary to deconstruct images, narratives, and information presented across various media platforms, including social media, television, and online content (Arafah et al., 2023).

Media literacy facilitates critical evaluation, enabling Generation Z to scrutinize the content they consume. This heightened critical thinking aids in distinguishing between realistic portrayals and idealized representations in media, thereby reducing the likelihood of internalizing unrealistic beauty standards or social norms.

Media literacy fosters awareness of potential manipulation within media content. This newfound awareness empowers Generation Z to question and resist messages that could contribute to negative self-perception, such as unrealistic body image ideals or unattainable lifestyles.

Moreover, media literacy empowers Generation Z to actively engage in media creation and sharing. By participating in content creation, they can shape their online presence, challenging stereotypical representations and promoting authenticity and self-expression. This active engagement positively influences their self-perception (Esposito & Raymond, 2023).

Additionally, media literacy aids in understanding how social constructs, including gender roles and cultural expectations, are perpetuated through media. This awareness enables Generation Z to navigate media messages more consciously, mitigating the potential impact on their self-perception based on societal norms (Fathurohman et al., 2023).

The acceptance of H2 contributes to the broader understanding of media literacy encompasses an understanding of the potential impact of excessive media consumption on mental health. Equipped with media literacy skills, Generation Z may be more inclined to strike a balance in their media use, leading to healthier self-perception and overall well- being (Stahl & Literat, 2023). In conclusion, the accepted H2 sheds light on the media literacy provides Generation Z with the tools to navigate the media-saturated environment, fostering a more critical and informed approach to the messages they encounter. This, in turn, contributes to a more positive and resilient self-perception.

H3 : There is a significant influence of self-esteem toward personal branding strategies on Instagram among Generation Z.

In addressing H3, which asserts a significant influence of self-esteem on personal branding strategies on Instagram among Generation Z, the study found a significance value of 0.041 (<0.05) in the path analysis, indicating the acceptance of the hypothesis. This discovery adds depth to our understanding of how self-esteem shapes the personal branding choices of Generation Z on Instagram.

The substantial influence of self-esteem on personal branding strategies on Instagram within Generation Z can be traced to the platform's emphasis on visual representation, social validation, and personal expression. Instagram's visually-oriented nature encourages users to meticulously curate and present a visually appealing version of themselves, making it a space where self-esteem holds significant importance in shaping personal branding (Davies, 2020). Instagram's emphasis on a

visual identity aligns with the correlation between higher self- esteem and a more positive and confident portrayal through carefully crafted images. Individuals with elevated self-esteem are often adept at leveraging the visual aspect of the platform to create a compelling and authentic personal brand (Yoanita et al., 2022).

Instagram's metrics, such as likes, comments, and followers, serve as a form of social validation. Higher self-esteem equips individuals to create content that resonates with their audience, garnering positive feedback and reinforcing their positive self-perception through online affirmation (Hidayat et al., 2022).

Moreover, individuals with higher self-esteem are more likely to confidently share their achievements, interests, and experiences on Instagram. This confidence in self-presentation translates into more effective personal branding, as they showcase a strong and authentic personal identity. Additionally, higher self-esteem contributes to more active engagement with followers and a willingness to share personal insights. This interaction not only builds a stronger connection with the audience but also fosters a positive brand image, enhancing the effectiveness of personal branding strategies (Neufeld-Wall, 2023). Furthermore, individuals with higher self-esteem are empowered to take creative risks and innovate in their personal branding efforts. This willingness to stand out and experiment with new strategies contributes to a distinctive and memorable online presence, ultimately enhancing the effectiveness of their personal branding.

In summary, the acceptance of H3 signifies the intrinsic connection between self-esteem and personal branding on Instagram among Generation Z is deeply rooted in the platform's visual nature, its emphasis on social validation, and the confidence required to actively shape and present a compelling personal brand. Those with higher self-esteem often navigate these elements more effectively, resulting in stronger and more impactful personal branding strategies.

H4 : There is a significant influence of media literacy toward personal branding strategies on Instagram among Gen-Z.

Addressing H4, which posits a significant impact of media literacy on personal branding strategies on Instagram among Generation Z, the study discovered a significance value of 0.000 (<0.05) in the path analysis, resulting in the affirmation of the hypothesis. The profound impact of media literacy on personal branding strategies on Instagram among Generation Z is rooted in their capacity to critically engage with and navigate the platform's content. Media literacy equips Generation Z with the skills to critically evaluate the authenticity and credibility of content on Instagram. This critical approach directly influences their personal branding strategies, ensuring that the content they create and share aligns with their genuine values and identity. As a result, media-literate individuals can foster a more authentic and trustworthy brand (Harahap et al., 2023).

Media literacy plays a crucial role in helping individuals understand and navigate the prevalent influencer culture on Instagram. Generation Z, armed with media literacy skills, can distinguish between genuine personal expression and promotional content. This ability

allows for more strategic and transparent personal branding efforts, enhancing their effectiveness (Davies, 2020).

Moreover, media literacy includes an understanding of visual communication. Given Instagram's visually-oriented nature, Generation Z can leverage this knowledge to craft visually compelling content that aligns with their personal brand. By strategically using images, filters, and aesthetics, they can convey a consistent and appealing brand image (Szabó & Dani, 2022). Additionally, media literacy empowers individuals to resist and challenge unrealistic beauty standards and lifestyle portrayals often perpetuated on Instagram. This resistance to societal norms influences personal branding strategies, prompting the promotion of more diverse and realistic representations. Such authenticity resonates better with audiences, contributing to a positive brand image. Furthermore, media literacy emphasizes ethical considerations in online communication. Equipped with media literacy, Generation Z is more likely to engage in ethical personal branding practices. This includes ensuring transparency, honesty, and responsible content creation, enhancing trust and credibility in their personal brand (Hidayat et al., 2022). In summary, the acceptance of H4 signifies the influence of media literacy on personal branding strategies on Instagram among Generation Z is intricately tied to their ability to critically assess content, navigate influencer dynamics, leverage visual communication effectively, resist unrealistic standards, and engage ethically. Media literacy empowers individuals to strategically shape their personal brand, aligning it with authenticity, transparency, and a more nuanced understanding of the visual and social landscape on Instagram.

H5 : There is a significant influence of self-perception on personal branding strategies on Instagram among Generation Z.

In investigating H5, which proposes a significant impact of self-perception on personal branding strategies on Instagram among Generation Z, the study discloses a significance value of 0.000 (<0.05) in the path analysis, resulting in the affirmation of the hypothesis. Instagram serves as a dynamic platform for individuals to construct and showcase their identities. The self-perception of Generation Z act as an essential element in shaping how they want to be perceived by others. Informed by their self-perception, individuals strategically curate content that aligns with their desired personal brand, showcasing aspects of themselves that resonate with their self-image (Trang et al., 2023). Moreover, a positive self-perception often leads to a more confident and authentic expression on Instagram. Generation Z individuals with a positive self-perception are inclined to present a consistent and genuine personal brand, feeling comfortable showcasing their true selves and exhibiting authenticity in their content creation. This authenticity is crucial in navigating the platform's visual landscape (Andhini & Andanawarih, 2023).

Active engagement with followers is another dimension influenced by self-perception. The validated H5 underscores Individuals with a positive self-perception are more likely to engage meaningfully with their audience, building a stronger connection. This interaction, which

can include responding to comments, sharing personal experiences, and creating relatability, contributes significantly to fostering a positive brand image (My et al., 2023).

Furthermore, a positive self-perception contributes to increased confidence in content creation. Generation Z individuals who perceive themselves positively are more likely to experiment with creative and innovative content. This confidence allows them to stand out within the highly visual and competitive landscape of Instagram, leaving a lasting impression on their audience. Additionally, Instagram often involves personal storytelling through images and captions. This aligns with Hypothesis H5, a positive self-perception influences the narrative individuals choose to share, emphasizing achievements, passions, and unique aspects of their lives. This intentional storytelling shapes the personal brand, creating a compelling and relatable online persona that resonates with their self-perception (Davies, 2020).

In summary, the influence of self-perception on personal branding strategies on Instagram among Generation Z is significant because it guides identity construction, promotes authenticity and consistency, drives engagement with followers, boosts confidence in content creation, and shapes the narrative in personal storytelling. Recognizing and leveraging one's self-perception becomes crucial for Generation Z individuals in effectively crafting and communicating their personal brand on this visual- centric social media platform.

H6 : Self-perception mediates the relationship between self-esteem and personal branding strategies on Instagram among Generation Z.

The direct impact of self-esteem on personal branding was determined to be 0.141, indicating a positive relationship. Concurrently, the indirect impact of self-esteem through self-perception on personal branding was calculated by multiplying the beta values (from self-esteem to self-perception) and (from self-perception to personal branding), resulting in 0.154.

The notion that self-perception functions as a mediator in the relationship between self- esteem and personal branding strategies on Instagram among Generation Z underscores the pivotal role of individuals' self-view in translating self-esteem into strategic actions on the platform.

Self-esteem shapes how individuals perceive their own worth and capabilities. This interpretation of self-worth is then filtered and translated by their self-perception within the context of personal branding on Instagram. Positive self-perception may manifest as a more confident and assertive personal brand, while negative self-perception might lead to a more cautious or restrained approach (Trang et al., 2023).

Self-esteem contributes to individuals' confidence in their abilities and values vThis confidence, in turn, influences their self-perception and shapes the alignment of personal values with the content and messages they share on Instagram. A positive self- perception often results in more authentic personal branding that resonates with individual values, while a negative self-perception may lead to incongruent or inconsistent branding efforts. Moreover, self-esteem

influences one's willingness to take risks, impacting creative choices in personal branding strategies. Positive self-perception empowers individuals to take creative risks, experimenting with unique content and approaches on Instagram. Conversely, a negative self-perception might lead to more conservative choices in personal branding to avoid potential scrutiny or judgment (Andhini & Andanawarih, 2023).

Furthermore, self-esteem contributes to the overall confidence individuals have in presenting themselves online. This confidence shapes how they strategically construct their personal brand on Instagram (Mărgărițoiu & Eftimie, 2022). Positive self-perception fosters a more assertive and proactive approach to personal branding, while negative self-perception may result in a more reserved or guarded online presence.

Additionally, individuals with positive self-perception may feel more comfortable engaging with their audience on Instagram, fostering a sense of connection and community, which is a key component of effective personal branding. In contrast, negative self-perception may hinder engagement, limiting the impact of personal branding efforts. In summary, self-perception acts as a mediator in the relationship between self-esteem and personal branding strategies on Instagram among Generation Z by influencing how individuals interpret their self-worth, align their actions with personal values, impact their risk-taking behavior, shape their confidence in online presence, and affect their engagement and interaction with the audience. Understanding this mediation provides insights into the nuanced ways in which self-esteem translates into intentional personal branding efforts on the platform.

H07 : Self-perception does not mediate the relationship between media literacy and personal branding strategies on Instagram among Generation Z

If the statistical analysis upholds the null hypothesis ($\beta_7 = 0$), indicating that self- perception does not act as a mediating variable, it implies that the influence of media literacy on personal branding strategies is not channeled through changes in self- perception among Generation Z individuals on Instagram. The absence of self- perception as a mediator in the relationship between media literacy and personal branding strategies on Instagram suggests a more direct and independent connection between media literacy and personal branding.

Media literacy entails the ability to critically analyze and comprehend media messages, including those on Instagram (Arafah et al., 2023). Individuals with high media literacy may develop an objective understanding of media representations and branding strategies, irrespective of their personal self-perception. Moreover, media literacy skills may prioritize strategic communication, visual storytelling, and content creation techniques rather than being closely tied to how individuals perceive themselves (Hidayat et al., 2022). Those with advanced media literacy might focus on learning effective communication strategies and branding techniques, emphasizing skill acquisition over shaping online presence based on personal self-perception.

Additionally, media literacy often underscores critical evaluation of content and awareness of media manipulation.

Individuals with high media literacy may adeptly discern strategic branding efforts without necessarily relying on self-perception as a mediator. Personal branding, in this context, may be approached more as a strategic communication task than a self-reflection process (Neufeld-Wall, 2023).

Furthermore, media literacy can make individuals more aware of external influences, societal expectations, and cultural contexts in media (Stahl & Literat, 2023). Personal branding strategies on Instagram may be more influenced by these external factors than by internal self-perception, leading to a diminished mediating role of self-perception in the relationship.

Finally, media literacy encourages a diverse range of personal branding approaches, allowing individuals to adopt various strategies aligned with their goals and target audience. This diversity may be less dependent on individual self-perception and more on the skills and knowledge acquired through media literacy (Fathurohman et al., 2023).

In summary, the lack of mediation by self-perception in the relationship between media literacy and personal branding strategies on Instagram may be attributed to media literacy's emphasis on objective understanding, strategic communication skills, critical evaluation, external influences, and the diverse approaches individuals can adopt in their personal branding efforts. These factors suggest that media literacy can independently shape personal branding strategies without necessarily relying on an individual's self-perception as a mediating factor in this context.

Conclusion and Recomendation

Conclusion

The digital upbringing of Generation Z, immersed in social media and constant connectivity, shapes their self-perception, with social media metrics serving as a significant influencer. Positive online feedback boosts self-esteem, while cyberbullying poses a challenge, impacting self-perception and confidence.

Media literacy significantly influences Generation Z's self-perception by enabling critical evaluation, fostering awareness of manipulation in media content, and empowering active engagement in media creation. Media literacy also aids in understanding societal constructs, contributing to a more informed and balanced approach to media consumption.

Higher self-esteem is intricately linked to personal branding strategies on Instagram, driven by the platform's visual nature and emphasis on social validation. Individuals with elevated self-esteem navigate these elements effectively, resulting in stronger and more impactful personal branding efforts.

Media literacy Holds significant importance plays a pivotal role in personal branding on Instagram among Generation Z by facilitating critical engagement with content, understanding influencer culture, and promoting ethical considerations. Media-literate individuals can create authentic, transparent, and diverse personal brands.

Self-perception significantly influences personal branding strategies on Instagram, guiding identity construction, promoting authenticity, boosting confidence in content creation, and shaping personal storytelling. Recognizing and leveraging

one's self- perception is crucial for effective personal branding.

Self-perception acts as a mediator in the relationship between self-esteem and personal branding on Instagram among Generation Z. Positive self-perception results in a confident and authentic personal brand, while negative self-perception may lead to more cautious or restrained branding efforts.

The absence of self-perception as a mediator in the relationship between media literacy and personal branding on Instagram suggests a more direct and independent connection. Media literacy's emphasis on critical evaluation, strategic communication, and awareness of external influences shapes personal branding efforts without relying on self-perception as a mediating factor.

Recommendation

For Generation Z Individuals:

As members of Generation Z, it is imperative to recognize that your online presence plays a significant role in personal and professional development. Invest time in media literacy programs that provide insights into the impact of social media on self- perception and personal branding. Additionally, consider engaging in self-esteem workshops to build a resilient foundation for your online identity. Authenticity is key on platforms like Instagram, so strive to align your personal brand with your true self.

For Educational Institutions

Educational institutions should not only include media literacy and self-esteem modules but also integrate practical exercises that simulate real-world scenarios on social media platforms. Creating a holistic approach to digital literacy can empower students to critically evaluate content, understand the implications of their online presence, and develop a positive self-image. Furthermore, incorporating guest lectures from industry professionals can provide valuable insights into the expectations of the digital landscape.

For Future Researchers

Future researchers can build on the current study by delving into the nuances of cultural influences on personal branding. Investigate how societal expectations, cultural backgrounds, and regional variations impact the personal branding strategies of Generation Z on Instagram. Additionally, exploring the role of emerging technologies, such as augmented reality or virtual reality, in shaping personal branding could provide valuable insights into the future dynamics of online identity.

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Systematic Literature Review: Interpersonal Communication Problems In Hearing Children From Deaf Parents

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Abstract

The main problem in families in which there are Deaf parents and Hearing children is the problem of communication, both verbally and in sign language. Hearing children with Deaf parents are able to communicate in two ways, either verbally with non-Deaf people or using sign language with Deaf people. Communication between children and Deaf parents is an important problem in their social and emotional development. This study aims to determine the communication problems that arise between children and Deaf parents. The main focus is to explore the obstacles experienced by children in understanding and conveying messages from their parents who have hearing impairments. This study uses the Systematic Literature Review (SLR) method. Researchers found 127 Scopus articles in a search using Science Direct and with the help of Mendeley and VOSViewer which were then filtered into 18 articles to be analyzed descriptively. The findings show that lack of communication should not be a reason why Deaf parents cannot have access or information about their children. And appreciate that hearing children or Children of Deaf Adults or CODA have different ways of communicating with Deaf parents, the Deaf community and the hearing or non-Deaf community.

Keywords*: systematic literature review, deaf parents, hearing children, interpersonal communication*

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Introduction

The role of family communication, especially between parents and children, is very important. There are several forms of communication, one of which is interpersonal communication, which is often used in human life in socializing (Kamaruzzaman, 2016). According to Devito (2019), interpersonal communication is a process of sending and receiving messages between two or more people so that there is mutually related feedback with the aim of increasing interpersonal effectiveness. No exception for

groups of people with disabilities. According to the Central Statistics Agency (2023), data on people with disabilities reached 22.59 million people. Meanwhile, for deaf people with disabilities in the world it reached 1.5 billion in 2021.

Meanwhile, in Indonesia, the Ministry of Social Affairs noted that 7.03 percent of the 30.38 million data on people with disabilities were deaf (Kemendikbud., 2023). Interpersonal communication is communication or a process between 2 or more people that involves the exchange of information, ideas, opinions and feelings, but is generally not formalized. In interpersonal communication, each participant uses all elements of the communication process. In fact, communication between people can occur anywhere, such as watching movies, studying and working. Interpersonal communication can also be considered as communication between individuals. (Ayu Zulia, Suheri Harahap, Anang Anas Azhar, 2023).

Communication can be done by everyone, especially people with disabilities with hearing impairments or Deaf. People with disabilities have a preference for disability terminology that is appropriate to their disability conditions. For groups with hearing impairments, they prefer the term Deaf to Deaf. This is also because the term Deaf is considered more polite and respects their culture by communicating using sign language rather than deaf which is more indicative of deficiencies and damage (Gumelar 2018). Then, Deaf people use the term "hearing friend" for individuals who do not have hearing impairments (Sutrisnadipraja 2019). The term is then used in several journals such as research from Singleton & Tittle (2020) which uses the terms Deaf parents and hearing children.

Thus, Deaf people have the ability to communicate both verbally and non-verbally. However, they have their own way of communicating. This causes problems, including miscommunication in communication between Deaf parents and hearing children. The problem that often arises is not that the child does not understand what the Deaf parent is saying, but that the Deaf parent does not understand what the child is saying (Singleton & Tittle, 2020).

Meanwhile, according to Winarsih, based on the level of hearing ability expressed in the intensity of the sound heard in dB (decibel) units, deaf people are grouped into several categories, namely: -Group I. Loss of 15-30 dB, mild hearing losses or mild deafness; the ability to perceive normal human speech sounds. - Group II. Loss of 31-60, moderate hearing losses or deafness or moderate deafness; the ability to perceive

human speech sounds is only partial. -Group III. Loss of 61-90dB, severe hearing losses or severe deafness; the ability to perceive human speech sounds is non-existent. -Group IV. Loss of 91-120 dB, profound hearing losses or very severe deafness; the ability to perceive human speech sounds is non- existent. -Group V Loss of more than 120 dB, total hearing losses or total deafness, the ability to perceive human speech sounds is non-existent. (M. Harwansyah Putra Sinaga, 2013) Communication is very important in their development, especially for deaf parents and their children. With interpersonal communication in the family, there is reciprocity to share things and meanings. So that it will create a harmonious relationship and can know what is wanted or not wanted by family members (Astuti, 2015).

Communication that takes place within the family will form a relationship, especially between parents and children, which in this case will affect the formation of the child's character and nature (Firda, 2019). Therefore, a role and communication strategy are needed in dealing with the obstacles experienced by deaf parents and children.

This background underlies the research and preparation of this systematic literature review. This systematic literature review attempts to answer the question of how the role of Deaf parents and hearing children in overcoming interpersonal communication problems.

Literature Review

Family Communication Pattern Theory

Family Communication Pattern Theory is a conceptual framework used to understand communication within the family unit. Family communication pattern theory seeks to understand the dynamics of communication within the family including interaction patterns, role sharing, and power dynamics. This theory describes the typical communication patterns that occur among family members and how these patterns affect relationships and interactions within the family. This family communication pattern refers to the thoughts of Koerner & Fitzpatrick (Littlejohn, 2021) with the premise that family communication is characterized by clear patterns and forms. Family communication reveals that families develop various communication patterns that are different. Communication is an important part of the family relationship scheme. There are two basic orientations that distinguish the way families communicate, namely conversation orientation and conformity orientation (Littlejhon, 2021).

Family Communication Pattern Orientations

1.Conversation Orientation

Conversation orientation is defined as a family that creates a climate where all family members are encouraged to participate in uncontrolled conversations about a variety of topics (Koener & Fitzpatrick, 2021). Koener & Fitzpatrick (2021) use the terms "high" and "low" to label differences in conversation orientation. Families with a high conversation orientation are characterized by open communication and have a meaningful and enjoyable family life. While low conversation orientation describes family members who interact less often with each other and only discuss one topic openly. Families in this low

conversation category have little exchange of personal thoughts, feelings and activities and are not needed.

2. Conformity Orientation

Conformity Orientation is an orientation that refers to the extent to which family communication emphasizes a climate of homogeneity of attitudes, values, and beliefs (Koener & Fitzpatrick, 2021). Koener & Fitzpatrick (2021) use the terms "high" and "low" in labeling differences in conformity orientation. Conformity orientation with a high category is characterized by interactions that emphasize uniformity of beliefs and attitudes among families. Families with a high conformity orientation emphasize the importance of maximizing time with children and expect family members to place personal interests within the family. While conformity orientation with a low category focuses on heterogeneous and individualistic attitudes and beliefs and emphasizes independence among family members. Families with a low conformity orientation apply cohesive family values. This family believes that each family member can be independent and have their own personal space.

Types of Family Communication Patterns

Family communication patterns are characterized by certain family schemes in measuring and grouping each type of family communication pattern according to orientation (Koener & Fitzpatrick, 2021).

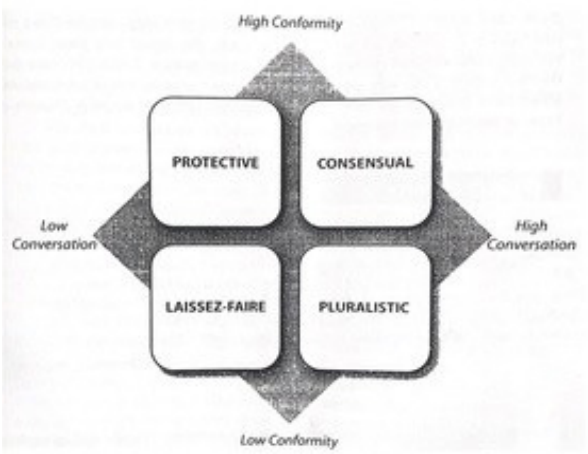


Photo 1. Family Types in Family Communication Pattern Theory

1. Consensual Family

The consensual family type is a family type that is strong in conversation orientation and conformity orientation. Families with this type are involved in a lot of conversation and conformity, which means that parents can be interested in the ideas of their children. At the same time, they also have to make decisions for their family and children and spend time and energy explaining their decisions to their children.

Hopefully, their children understand the reasons, beliefs, and values behind the decisions.

2. Pluralistic Family

The pluralistic family type is a family type that has a high conversation orientation and low conformity orientation. Communication in this type is through an open discussion process and involves all family members. However, parents do not feel the need to control and make decisions for their children. Discussions in this family, parents evaluate based on

the benefits of the ideas that support them. Parents are willing to accept their children's opinions and let these family members learn to appreciate family conversations so that there is an opportunity to learn to be independent and grow communication competence and confidence in making decisions for .

3. Protective Family

This type of family is a family with a high conformity orientation and high conversation. Communication with this type of family emphasizes the aspect of obedience to parents and pays less attention to the process of open communication in the family. Children in this family learn that there is little value in family conversation and do not trust their own decision-making abilities. As a result, children in this family are easily influenced by their surroundings.

4. Laissez-Faire Family

The Laissez-Faire Family type is a family type that is low in both orientations, both conversation and conformity. Communication in this type of family is minimal interaction between family members and not much involvement of family members in every problem faced. Families with this type believe that all family members can make their own decisions, have little interest in making decisions and the ideas of their children. This family does not have low attachment and emotion towards other family members. As a result, children do not receive much support from parents and family. So it is difficult to make decisions on their own and is easily influenced by the surrounding environment.

Methodology

Systematic Literature Review is a comprehensive study to find relevant theories on a particular topic and to identify, evaluate, and summarize them according to a predetermined and explicit method. This allows the SLR approach to provide clarity, transparency, and fairness, as well as comprehensive and specific coverage. The purpose of this systematic literature review is to summarize the literature and provide an authoritative discussion of the research question. The purpose of this systematic literature review is to synthesize the literature and develop arguments that lead to the research question and not just a summary of the literature. In addition, the arguments made also help justify the purpose and build credibility of the research (Berdanier & Lenart, 2021).

The systematic literature review approach establishes clear themes, objectives, and research questions, establishes clear methods for finding literature review sources, and summarizes the literature before drawing conclusions, thus providing reliable qualitative information. The research method used in the research conducted is Systematic Literature Review (SLR). Systematic Literature Review (SLR) was chosen because this method provides a systematic and comprehensive approach in collecting, evaluating and synthesizing related literature. SLR allows to identify the main findings from various sources of specific research and or phenomena of interest in the research (Kitchenham, 2004). This study uses a qualitative method in systematic review used to summarize data and research results that are qualitative descriptive. The systematic literature

review used in this study uses the steps presented by Francis & Baldesari. (Francis, S., Baldesari, 2006) including the following:

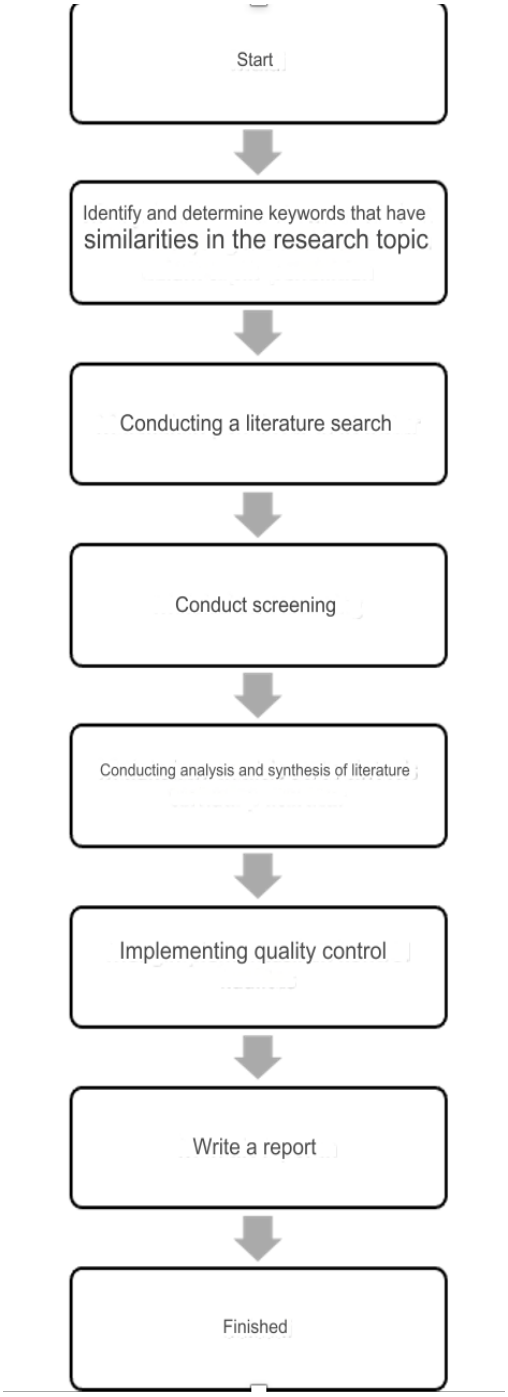


Figure 1. Systematic Literature Review Flowchart

Keyword Identification and Discovery

This study aims to examine the problem of interpersonal communication between deaf parents and hearing children. The researcher also selected several relevant requirements according to a particular topic before conducting a literature search, including:

Requirement 1: There is a concept of interpersonal communication between deaf parents and hearing children.

Requirement 2: There is a role of communication related to interpersonal communication and deaf families. At this stage, the researcher determines the keywords to conduct a literature search, namely interpersonal communication, deaf parents and hearing children.

Literature Search of Selected Scopus Articles

Literature search was conducted with the help of a search through the Science Direct website with the Scopus search engine API key. The selection of the article and journal search engine was in order to obtain scientific literature that has Scopus indexed journal literacy. Literature search in Scopus indexed journals resulted in the discovery of 127 selected literatures from 2016 to 2023.

Criteria Determination (VOSviewer)

In selecting a scientific article that is in accordance with the literature search by selecting the characteristics of Scopus indexed articles, then a literature search and screening will be carried out. After conducting a literature search, the researcher conducted a screening process

to determine the criteria with the help of the VOSviewer application from the 127 literatures. The purpose of conducting screening and literature searches is to determine the relationship between the keywords found.

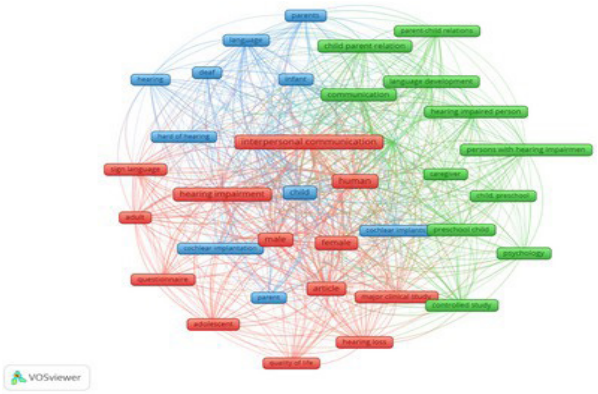


Figure 2. Key Network Relationship via VOSviewer

From the results of the screening search and determination of criteria that have been carried out with the help of VOSviewer regarding the relationship between interpersonal communication, Deaf parents and hearing children, it resulted in a relationship with human, sign language, language development, communication, parent-child relations, hearing, deaf, language, child and caregiver. From the results of the search for Scopus indexed journal articles, researchers read the resulting analysis network. Then filter the literature based on inclusion and exclusion criteria. From the process of selecting articles and filtering or screening, researchers found 18 selected literatures from Scopus indexed journal articles as primary data and continued to process the data using secondary data in the form of books, journals, articles and other documents that are in accordance with the research topic.

Appropriate criteria	A journal that discusses interpersonal communication, deaf parents and hearing children.
	Scopus indexed journal articles
	Study journals with quartiles Q1, Q2, Q3 and Q4
Inappropriate criteria	Studies that do not fit the research topic regarding interpersonal communication, Deaf parents and hearing children
	Studies that take examples of cases of juvenile delinquency, children with autism, disabilities, psychology and health

Table 2: Search Criteria Distribution

Among the journals selected as a complement to the content and discussion of the research the following can be explained:

No	Journal Name	Writer	Year of Publisher
1	Journal of Communication Disorders	A.C. Jones, R. Gutierrez, A.K. Ludlow	Jul – Augt 2021
2	Journal of Communication Disorders	Bernadette A.M. Vermeij a,c, , Carin H. Wiefferink a , Harry Knoors b,c , Ron H. J. Scholte	2023
3	Journal of Communication Disorders	Benedicte GRANDON, Anne VILAIN	2020
4	Communication Studies	Gumelar, Gilang;	2018
5	African Journal of Disability	Harrison, Jane dkk	2019

6	Journal of Deaf Studies and Deaf Education	Heffernan, Georgina. Nixon, Elizabeth	2023
7	Gusjigang Counseling Journal	Kamaruzzaman	2016
8	Journal Communication Disorder	Licthtif, Ida dkk	2021
9	Journal of Experimental Child Psychologu	Merchant, Ana, dkk	2022
10	Natural Sciences, Health & Environment Journal	M. Harwansyah Putra Sinaga, et al.	2023
11	Journal of Pediatrics	Naomi Caseli, dkk	2021
12	African Journal of Disability	Nomfundo F. Moroe dkk	2018
13	Journal of Communication Disorder	Ormel A. Ellen, Martine A.R. Gijsel etc.	2020
14	Journal of Communication Students	Sebastioan V. Funk Runa dkk	2023
15	Journal Medical Life Science	Sinha Dutta, Shancari	2023
16	Journal of Deaf Studies Education	Singleton, Jenny L., and Matthew D. Tittle	2020
17	Indonesian Community Service Journal	Sutrisnadipraja, Grace; Nathasya Shesilia; Sheila Putri F; Weny Pandia Sembiring	2019
18	Obsession Journal	Yuswati, Hanifah.	2022

Analysis and Synthesis Process

At this stage, the literature analysis process is carried out. The literature that has met the criteria is taken as the core material that is appropriate and relevant to the research topic. So that it can form a classification of interpersonal communication problems for Deaf parents and hearing children.

Final report

In this final report stage, it is used to provide a complete picture of the results of the analysis and synthesis of the literature review that has been selected according to the research criteria. These criteria are in the form of inclusion and exclusion criteria. At this stage, it will be carried out to analyze the results and discussion of the research.

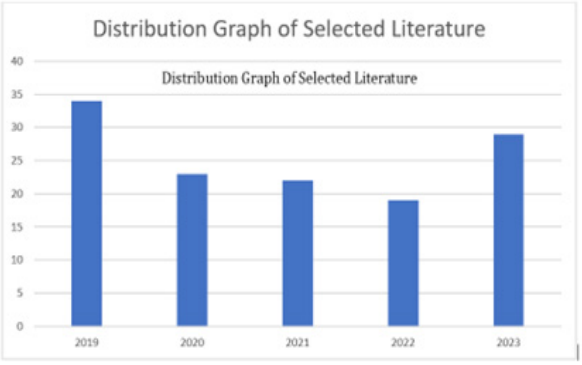
Result and Disccussion

Selected Journal Publications

In the literature search, there are 18 literatures selected to analyze the problems of interpersonal communication between Deaf parents and hearing children. In the research that has been screened and

selected starting from 2020 - 2023, the number of literatures that match the research topic is 18 selected from a total of 127 Scopus indexed literatures.

Table 1: Distibution Graph of Selected Literature



In a selected literature review of 18 scientific journal article literature, the results obtained regarding the role of interpersonal communication between deaf parents and hearing children were categorized into three as shown in the following table:

Table 2: Interpersonal Communication Problems of Deaf Parents and Hearing Children

No	Interpersonal Communication Problems of Deaf Parents and Hearing Childern
1	Family Communication : Deaf Parents and Hearing Childern (CODA)
2	The Effects of language development and delay on chlidern with Deaf parents
3	on Verbal Communication Indonesian Sign Language (Bisindo)

Family Communication: Deaf Parents with Hearing Children (Child of Deaf Adults (CODA)

Communication is a big problem for CODA, a term for deaf parents with hearing children. Especially interpersonal communication between deaf parents and children. As children who can hear, they must accept the fact that their parents cannot hear well, especially in communicating. (Jane Harrison, et al.,2019) This is feared to have a negative impact on children, namely the problem of speech delay or delayed speech (Shancari., 2023). According to the Ministry of National Education (Mudjiyanto, 2018) in order to achieve effective communication between deaf people and the community, they use effective communication by reading lip movements and gestures**.**

In this case, Deaf parents also use a total communication approach to hearing children, namely with verbal, non-verbal and combined communication skills to communicate well and facilitate effective communication. **W**ell and facilitate effective communication in the family. How to communicate with parents Deaf parents with hearing children include: 1). Contact with the eyes. This is done so that Deaf parents can read the lips of their interlocutors and so are done by their children, in order to understand what is being discussed in the conversation. 2). Using facial expressions. This is done in order to know the mood and emotions felt by Deaf parents and their children. 3). Touch. With this touch is a form of non-verbal communication that has many meanings. And can replace and support words or language such as hugs, pats, rubbing, nudging etc. 4).

Voice. Done because it can express one's feelings and thoughts in communication. Examples of crying, moaning, screaming etc. 5). Sign Language. This is to facilitate communication between deaf parents and hearing children. (A.C. Jones, R. Gutierrez, A.K. Ludlow, 2021)

The biggest problem of deaf parents and hearing children is interpersonal communication. These children grow up in a unique environment where they are constantly exposed to two different communities culturally, linguistically and socially, namely the deaf community and the non-deaf community. Despite having functional hearing, they experience ambiguity because they are "culturally deaf". Communication is one of the major challenges in the lives of Children of Deaf Adults or CODA. Most deaf people use sign language to communicate. With this, their children also grow up with natural sign language or homesign.

Similar to hearing children who learn language orally from hearing parents. (Shancari., 2023)

So the influence of (a) younger age, (b) earlier initiation of intervention, and (c) longer duration of treatment cannot be used as a reference in intervention, children stabilize or even improve language skills. (Bernadette A.M. Vermeij, 2023)

Showing that the language gap between children of non-Deaf parents and children of Deaf parents is not widening. Based on participants' experiences of the prevalence of stigma and discrimination related to Deafness, it is clear that more needs to be done to raise awareness about Deaf culture and sign language. In particular, professionals who interact with Deaf parents (e.g., doctors, mental health professionals,

teachers) need to be aware of how placing a child in the interpreter position can be difficult for them and can have negative consequences for parents who feel powerless in their parenting role. More generally,

the development of "Deaf awareness programs" (e.g., sign language enrichment programs offered by Deaf people, news in sign language, TV programs about Deaf culture) can help minimize prejudice against Deaf people. (Georgina Heffernan and Elizabeth Nixon, 2023)

Deaf children performed better in the picture condition compared to the written word condition, whereas hearing children performed similarly in the picture and written word conditions. Hearing children outperformed deaf children, especially in written words. Furthermore, deaf children's written word performance correlated with their sign vocabulary and sign language comprehension. Improvement in semantic categorization was limited to the elementary school level. (Ormel EA, Gijsel MA, Hermans D, Bosman AM, Knoors H, Verhoeven L. Semantic categorization. 2020).

The role of parents in developing children's language is very important, parental motivation to develop children's language skills will influence and accelerate children's language development through language coaching carried out by parents in a targeted manner, language development in children will be in accordance with the increasing age of children's language skills will be easier and more mastered by children if parents always provide

encouragement such as using the names of objects in the child's area so that children can understand them by pronouncing them, therefore parents must The Role of Parents in Developing Children's Language at the Age of 5-6 Years teach how to pronounce words properly and correctly, one of the basics of language skills laid by parents in children using concepts and numbers to their children through play tools. (Hanifa Yuswati, Farida Agus Setiawati, 2022)

The Effects of Language Development and Delay on Children with Deaf Parents

In addition to sign language, CODA also learns spoken language when faced with a non-Deaf community. This makes these children bilingual and bicultural. However, in some cases, Deaf parents choose not to communicate with their hearing children through sign language. They choose to use spoken or verbal language. (Moroe., 2018)

This line can cause limitations for children with inappropriate oral or verbal language learning to limited access to sign language. The literature also suggests that in some cases Deaf parents are aware of their

dependence in communicating with their children to become sign language interpreters. So some parents choose not to use sign language with their children to prevent dependence in the future (Singleton & Tittle., 2020).

Deaf parents mostly use verbal language, sign language and a combination to communicate with their hearing children. However, Deaf parents do admit that they are more comfortable communicating using sign language. This is what drives some Deaf parents to teach their children sign language. Although they teach simple sign language. Their children also admit that they do not find it difficult to communicate using sign language. They are happy because they can learn more diverse sign language and Deaf culture. (Naomi Caselli, et al, 2021)

Even more effectively, such as the need to formalize translation services for deaf people in South Africa, preferring the assistance of professional translators rather than relying on hearing children as translators to mediate between deaf and hearing cultures. (Nomfundo F. Moroe1 Victor de Andrade, 2018)

Non Verbal Communication: Indonesian Sign Language (Bisindo)

Indonesian Sign Language (Bisindo) is a sign language that applies in Indonesia and is a sign language that grows naturally among the Deaf community in Indonesia. Bisindo uses two hands and is considered easier and has uniqueness like a regional language. (Indonesian Sign Language Center (Pusbisindo), 2023). The benefits of learning Indonesian sign language or Bisindo are that it can develop the intelligence of the left and right brain in a balanced way, can be more expressive, communicate with the Deaf community and so on.

Barriers in interpersonal communication faced by deaf parents and hearing children are how to teach both languages, both verbally or orally and sign language. However, according to Shancari (2023), lack of communication should not be a reason why deaf parents cannot have access or information about their children.

And appreciate that hearing children or Children of Deaf Adults or CODA have different ways of communicating from deaf parents, the deaf community and the hearing or non-deaf community in the sense that they are bimodal, bicultural and bilingual children.

For example, comparing fricative production in 5- to 11-year-old children with CI and children with NH allows us to provide a picture of fricative production in French-speaking children at a later stage in phonological development, and to question the role played by perceptual abilities in phonological development. (Bénédicte Grandon, Anne Vilain, 2020).

Deaf Friends, whose numbers are quite large, still have to face stigma from the wider community, and at the same time also experience difficulties in daily life due to the lack of supporting facilities, means, and infrastructure. The purpose of the intervention is to create a society that is more inclusive of Deaf Friends, minimize the stigma against Deaf Friends by Hearing Friends which tends to be negative, and open up accessibility to communication with Deaf Friends through Indonesian Sign Language (BISINDO). (Grace Sutrisnadipraja, et al. 2019). To produce effective final results using the Systematic Literature Review method requires very high skills in identifying and analyzing sources to obtain accurate and relevant information according to the research topic. This also takes a long time and requires critical thinking in analyzing a study. The limitations of research using the Systematic Literature Review method are the limitations of information obtained from the literature because researchers do not obtain accurate data that is in accordance with the research theme.

Conclucsion

From the results of the literature search using the Scopus and Science Direct websites which produced 127 Scopus indexed articles used for primary data and continued by using secondary data from books, journals, websites and articles that are in accordance with the topics used in the research.

It can be concluded that the biggest problem faced by deaf parents with hearing children, known as Children of Deaf Adults or CODA, is in interpersonal communication. These children grow up in a unique environment where they are constantly faced with two different communities culturally, linguistically and socially, namely the deaf community and the non-deaf community. Despite having functioning hearing, they experience ambiguity because they are "culturally deaf". Other findings also show that lack of communication should not be a reason why Deaf parents cannot have access or information about their children. And appreciate that hearing children or Children of Deaf Adults or CODA have different ways of communicating with Deaf parents, the Deaf community and the hearing or non-Deaf community in the sense that they are bimodal, bicultural and bilingual children.

For effective final results using the Systematic Literature Review method requires very high skills to identify, synthesize and analyze sources to obtain accurate and relevant information according to the research topic. This also takes a

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The Perpetual Patriarchy And How Dangdut Music Deals With It In A Study Of Semiotic Analysis

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Abstract

Dangdut music is now synonymous with the expression of sexuality. The dangdut phenomenon is actually a national phenomenon, with the concept of selling sexuality becoming a trading strategy by carrying out stage tricks that approach cultural hyperreality that also perpetuate patriarchal culture for dangdut songs dominated by sexuality. This is in contrast to dangdut songs with a religious genre that have a mission of resistance and victory over the patriarchal system. The purpose of this study is to analyze and compare the semiotics of the representation of power over sexuality in the dangdut song "Duo Semangka" and the religious genre dangdut song "Nasida Ria". This study is different from previous studies because previous studies have revealed more erotic dancing while this study reveals video clips that are used as points of sensuality along with song lyrics that contain erotic elements and a comparison of religious song lyrics. This qualitative research uses Roland Barthes› semiotic method for the investigation of symbols, forming an important tradition of thought in communication theories. Roland Barthes sees deeper meanings at a more conventional level, namely denotative, connotative and mythical meanings. This study categorizes the patriarchal power found in Duo Semangka dangdut music into five parts, namely the female body, women as seducers of men, relations between men and women and women as objects of men›s gaze and the hyperreality of stage tricks that perpetuate patriarchy. The existence of cultural deviations in patriarchy means that there must be special efforts in implementing the propriety of art and culture. The occurrence of a cultural crisis must be returned to the musical order that is in accordance with the nation›s culture. It is necessary to continue to support dangdut artists to create works with religious themes and pride in the nation›s culture. Steps to balance patriarchal culture in dangdut song lyrics and video clips can be done by raising awareness of patriarchal culture. Furthermore, supporting social change and policies in gender equality in dangdut entertainment songs and video clips. Prioritizing male awareness of social change and becoming agents of change in changing this social norm. There needs to be a dangdut singer who has a mission to fight to cut down on patriarchal culture and show a voice of resistance against social construction that is very gender biased.

Keywords: *Patriarchy, Singer, Dangdut Song, Semiotics*

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PENDAHULUAN

Musik dangdut berakar dari musik Melayu yang berkembang pada tahun 1950 hingga 1960-an, dengan rata-rata lirik lagunya bertema akan percintaan. Musik dangdut banyak dipengaruhi oleh unsur musik Hindustan (India Utara), Melayu, dan Arab. Pengaruh dari ketiga unsur genre musik tersebut secara tidak langsung menciptakan genre musik "baru", yakni musik dangdut. Kata dangdut berasal dari bunyi alat musik tabla yang kala itu sering menjadi alat musik pengiring, berupa "tak, tung, dang, dan dut". Kata *"dang"* dan *"dut"* kemudian menjadi terminologi baru untuk menyebut Orkes Melayu (Setiaji, 2017). Musik ini sangat populer di masyarakat kita dan fenomena dangdut sesungguhnya menjadi fenomena nasional karena merebak hampir keseluruh lapisan masyarakat. Dangdut pada kenyataanya mengalami perkembangan, salah satu fenomenanya ialah melalui Dangdut Koplo. Jawa Timur menjadi basis kemunculan dari Dangdut Koplo. Sub genre tersebut menambah khasanah musik dangdut dimana awalnya sangat populer di Jawa Timur terutama daerah pantai utara Jawa, Jawa Tengah, Madura. Namun, munculnya pedangdut perempuan Inul Daratista membuat Dangdut Koplo menjadi populer dalam skala nasional. Pada era 2000an, musik dangdut mengalami banyak perubahan, terutama pada bagian aransemennya. Hal tersebut karena seiring dengan adanya kejenuhan akan musik dangdut yang original, maka para musisi dangdut di wilayah Jawa Timur mulai mengembangkan jenis musik dangdut baru yang disebut dengan dangdut koplo. Pada era ini pula, musik dangdut masih tetap digandrungi oleh berbagai kalangan dengan banyaknya acara televisi yang menampilkan ajang pencarian bakat khusus untuk para penyanyi dangdut. Musik dangdut ini sangat menarik dan dinyanyikan dengan penuh pengungkapan ekspresi yang terdapat dalam lirik dan video yang dibawakan adalah musik dangdut.

Selain itu, ciri pementasan dari musik dangdut koplo ini adalah adanya model penyanyi berpakaian terbuka dan bergoyang erotis, Erotisme yang nampak dari kostum dengan memperlihatkan lekuk tubuh terutama bagian tubuh yang menonjol atau besar dari penyanyi dangdut, goyangan bagian tubuh dan desahan erotil improvisatif oleh penyanyi. Unsur tersebut melekat dalam dangdut koplo walaupun mungkin saja sebelum dangdut koplo erotisme di dalam lagu dangdut sudah ada (Setiaji, 2017). Musik dangdut sekarang ini identik dengan pengungkapan ekspresi yang sangat identik dengan seksualitas. Seksualitas pada musik dangdut tersebut kemudian menjadi jualan wajib supaya menjadikan musik tersebut menjadi lebih populer. Konsep jualan seksualitas dengan menggunakan lagu dangdut menjadi strategi dagang yang menguntungkan terutama bagi produser, pencipta lagu maupun penyanyi yang membawakan lagu tersebut. Semakin banyak unsur seksualitasnya maka lagu tersebut akan semakin mudah untuk menjadi terkenal sehingga akan menghasilkan banyak keuntungan. Dari sekian banyak musik dangdut yang terdapat unsur seksualitas di dalamnya kebanyakan dinyanyikan oleh penyanyi perempuan dengan modal wajah yang cantik dan tubuh yang ideal. Para

penyanyi dangdut ini mendominasi unsur-unsur seksualitas tersebut dengan gaya mereka masing-masing mulai dari lirik lagu, goyangan penyanyi, video klip yang sangat vulgar dan cenderung mengarah pornografi.

Hal ini tentu saja menjadikan budaya patriarki semakin kental dan terlihat jelas, Di Indonesia patriarki saat ini sudah menjadi sebuah budaya yang di wariskan secara turun temurun antar generasi dan merupakan tradisi budaya lokal. Patriarki dan dengan segala stigma yang megikuti di belakangnya menyebabkan adanya ketidaksetaraan gender dan permasalahan bagi kaum perempuan Budaya patriarki menjadi sebuah fakta sosial yang historis di masyarakat dimana fakta sosial kaitannya dengan perempuan dapat di artikan sebagai cara bertindak yang umum dilakukan oleh masyarakat terhadap perempuan serta dapat memaksa dan mengikat individu. Musik dangdut dengan perubahan yang terus terjadi sebagai media penghibur tidak akan dipisahkan dari gender, kelas sosial, wacana dan tubuh. Pada dasarnya musik dapat dikelompokkan ke dalam kelas sosial tertentu, oleh karena itu musik bukan hanya bentuk musikal melainkan juga sebagai konstruksi sosiologis seperti contohnya musik non dangdut yaitu pop, jazz dan rock yang mana di Indonesia sering diasosiasikan selera musik kalangan atas. Sedangkan jenis musik dangdut lebih sering dikatakan sebagai musik kalangan menengah ke bawah atau musik untuk kaum pinggiran Weintraub (2010). Adanya fenomena pengelompokan music, maka musik diidentikan sebagai kelas sosial, sesuai pendapat Pierre Bourdieu. Di Indonesia musik dikelompokkan menjadi dua, yaitu musik kelas bawah dan kelas atas. Masyarakat kalangan atas sering mendengarkan jenis musik yang berganre jazz, pop, rock atau sering disebut selera budaya barat. Sedangkan masyarakat kalangan menengah ke bawah cenderung menyukai musik dangdut.

Pada pertengahan Agustus 2019, publik digegerkan dengan kehadiran grup ‹Duo Semangka› dengan goyangan putar atau memutar payudaranya, sehingga nama ‹Duo Semangka› pun langsung menjadi perbincangan khalayak ramai di sosial media. Berbagai respon positif dan negatif bermunculan, selain karena goyangan memutar payudara yang dinilai masyarakat terlalu vulgar, pakaian yang mereka gunakan yaitu baju tidur yang tipis atau pakaian dalam ketika tampil di televisi juga dianggap kurang sopan dan tidak beretika. Duo Semangka sangat identik dengan kuasa atas seksualitas pada musik dangdut yang dinyanyikannya. Duo Semangka terdiri dari personilnya yang bernama Clara Gopa dan Vhanya Kiara dengan lagunya berjudul “mantul-mantul” yang artinya mantab betul atau sangat bagus dan “keluar di dalam” yang artinya ada sesuatu yang dikeluarkan. Lagu yang berjudul “Mantul-Mantul” tersebut diambil dari album dangdut Duo Semangka yang dirilis tanggal 10 Desember 2018. Sedangkan lagu “keluar di dalam” dirilis pada tahun 2019 (Yustiningsih, 2019).

Tampilan berani itulah yang bisa saja menjadi salah satu pemicu popularitas yang didapatkan Duo Semangka termasuk juga dari video lagu “Mantul-Mantul” dan “keluar di dalam”. Grup duo ini sebenarnya sudah memulai karirnya semenjak tahun 2018 dan telah merilis beberapa single

seperti ‹Kurang Syantik› dan ‹Goyang Dayung›. Namun, lagu-lagu tersebut kurang mendapat banyak perhatian publik seperti ‹Mantul-Mantul› dan "Keluar di dalam". Duo Semangka juga melakukan pergantian personil sebanyak dua kali pada tahun ini, yakni pada bulan Mei 2019, posisi Vhanya Kiara digantikan oleh Variola. Kemudian pada bulan November 2019, posisi Variola kembali digantikan oleh personil baru yang baru berusia 18 tahun bernama Valencia Icii (Desi, 2019). Semenjak viralnya lagu "Mantul-Mantul" dan "Keluar di dalam" di pertengahan tahun 2019 yang sangat menjual sensualitas maka nama ‹Duo Semangka› semakin kontroversial di masyarakat.

Adanya budaya patriarki dalam sebuah genre lagu yang dipengaruhi liriknya seperti lagu-lagu yang dinyanyikan Duo Semangka dan mungkin masih ada lagu-lagu dangdut lainnya yang sempat menjadi trend dengan lirik lagu yang vulgar seperti *"Mangku Purel"* (diduduki pemandu lagu), lagu *"Bojo Loro"* (istri dua), lagu *"Bojomu Sesuk Tak Silihe"* (Suamimu besok tak pinjam). Hal ini menjadi pemicu kesetaraan gender, dimana lagu ini menjual seksualitas isu perempuan dan eksploitasi perempuan. Tentu saja berbeda dengan lagu-lagu dangdut Islami yang liriknya mengandung unsur dakwah dan pesan moral dan tentu saja merepesenatsikan keadilan gender bukan eksploitasi perempuan karena berada dalam konteks yang berbeda sebagai media dakwah bukan media hiburan. Di Indonesia dangdut religius atau Islami dinyanyikan oleh group dangdut Qasidah seperti "Nasida Ria" yang beranggotakan 9 (sembilan) personil perempuan. Disini menunjukkan perbedaan antara musik dangdut hiburan yang digunakan sebagai media penghibur yang menggunakan lirik-lirik vulgar dan penuh seksualitas dan agar banyak diminati pasar dengan lagu-lagu dangdut religius atau Islami sebagai media dakwah yang mengandung pesan dakwah dan pesan moral bukan dangdut sebagai media pengibur. Judul lagu dari group perempuan dangdut religi Nasida Ria yaitu " "Jagalah Kehormatanmu" dan judul lagu "Jilbab Putih".

Alasan peneliti memili kedua lagu "Mantul-Mantul" dan "Keluar di dalam" yang dinyanyikan Duo Semangka dalam penelitian ini karena video klipnya lagu tersebut mewakili representasi patriarki atas seksualitas bukan dalam bentuk penyanyi solo melainkan group penyanyi yang terdiri dari dua orang personil. Lagu ini juga menjadi kontraversi nasional karena dianggap tidak sesuai dengan asas kepatutan dan dikhawatirkan akan di tonton anak-anak di bawah umur. Hal ini sangat berbanding terbalik dengan lagu dan video klip dari group penyanyi dangdut religi Nasida Ria. Tujuan penelitian adalah untuk menganalisis pperbandingan antara lagu yang didominasi sensualitas dengan lagu yang didominasi genre religius dan semiotika representasi kuasa atas seksualitas pada lagu dangdut "Manthul-manthul dan "Keluar di dalam" yang dibandingkan dengan lagu "Jilbab putih" dan "Jagalah kehormatanmu". Penelitian ini berbeda dengan penelitian sebelumnya karena penelitian sebelumnya lebih banyak mengungkap goyang erotis penyanyi dangdut sedangkan penelitian ini mengungkap video klip dan goyang pada bagian dada (payudara) atau tubuh yang

dijadikan titik sensualitas beserta lirik lagu yang sangat mengandung makna pornografi serta membandingkannya dengan lagu genre religius dengan judul "Jilbab putih" dan "Jagalah kehormatanmu".

Penelitian ini menggunakan metode semiotika atau penyelidikan simbol-simbol, membentuk tradisi pemikiran yang penting dalam teori-teori komunikasi. Semiotika yang dipake adalah semiotika Roland Barthes. Roland Barthes melihat makna yang lebih dalam tingkatannya dan bersifat konvensional, yaitu makna-makna yang berkaitan dengan mitos. Mitos dalam pemahaman semiotika Barthes adalah pengkodean makna dan nilai-nilai sosial yang sebenarnya (arbiter atau konotatif) yang dianggap alamiah. Analisis semiotika Roland Barthes mengkaji gagasan tentang dua tatanan pertandaan (order of significations) yang terdiri atas denotasi. Bartes memiliki dua bentuk pertanda yang terdiri dari denotasi, konotasi dan mitos (Harnia, 2021). Roland Barthes menekankan pada interaksi antara teks dengan pengalaman personal dan kultural penggunanya, interaksi antara konvensi dalam teks dengan konvensi yang dialami dan diharapkan oleh penggunanya.

Denotasi merupakan penggambaran antara penanda dengan petanda dan tanda suatu benda dalam realitas eksternal. Suatu tanggapan secara umum mengenai suatu petanda. Menururt Barthes tatanan mengacu pada anggapan umum mengenai tanda oleh karena itu penggunaan makna denotatif dapat menjadi sama sehingga perbedaan terletak pada konotasinya. Denotasi ini mengarah pada apa yang diyakini oleh masyarakat. Menurut pemahaman masyarakat "Mantul-mantul" dalam benak masyarakat adalah merupakan singkatan dari mantap betul dan "Keluar di dalam" dalam benak masyarakat adalah masuk. Konotasi adalah sebuah interaksi ketika tanda bertemu dengan perasaan atau emosi dari penggunanya. Konotasi dibungkus dalam frame dan fokus. Konotasi bersifat subjektif yang tidak sadar kita telah menyadari hal tersebut. Menueut Roland Barthes ada tiga cara kerja tanda di tahapan konotasi yakni signifikansi tanda, interaksi terjadi ketika tanda bertemu dengan perasaan atau emosi dan nilai dalam kebudayaan masyarakat. Makna konotasi kata "Mantul-mantul" adalah sesuatu yang bergerak berulang-ulang dan kata "Keluar di dalam" merupakan sesuatu yang masuk ke dalam. Sedangkan mitos adalah cerita yang digunakan oleh suatu kebudayaan tertentu untuk menjelaskan suatu realitas alam. Roland Barthes menyampaikan bahwa cara kerja mitis adalah dengan menaturalisasikan sebuah sejarah. Misalnya kata "Mantul-mantul" merupakan kata yang bergerak timbul tenggelam dan "keluar di dalam" merupakan masuknya sesuatu ke dalam. Penggunaan semiotika Roland Barthes digunakan karena tingkatan pertandaannya sangat penting sebagi model dalam membongkar berbagai makna desain lirik lagu, video klip, gerak tubuh dari penyanyi dangdut Duo Semangka yang berkaitan secara implisit dengan nilai-nilai ideologi, budaya, moral dan spiritual jika dibandingkan dengan lagu dangdut yang bergenre religius yang dinyanyikan oleh group dangdut perempuan Nasida Ria yaitu lagu "Jilbab putih" dan "Jagalah kehormatanmu".

HASIL DAN PEMBAHASAN

Representasi Tubuh Perempuan

Tubuh indah perempuan lebih mengacu pada tubuh yang ideal atau proposional pada perempuan dan

standart perempuan cantik yaitu dengan kulit putih, tubuh langsing, dan rambut panjang dengan warna pirang. Tubuh ideal perempuan dibagi menjadi empat bagian yakni wajah, rambut, tubuh, dan busana. Menurut Naomi Wolft (2002) bahwa perempuan kulit hitam, kulit cokelat dan kulit putih di Amerika berhadapan dengan mitos Perempuan yang sempurna yaitu perempuan yang memiliki tubuh tinggi, langsing, putih dan berambut pirang. Kulit wajah tidak boleh ada cacat sedikitpun dan lingkar pinggang yang sangat kecil (Satria & Junaedi, 2022). Personil Duo Semangka yang menyanyikan lagu "Mantul-Mantul" dan "Keluar di dalam" memiliki tubuh yang berisi, padat atau sedikit gemuk dengan memiliki payudara yang besar untuk ditonjolkan agar dapat menarik penonton atau penikmat music dangdut yang dinamakan goyang mantul. Goyang yang dilakukan Duo Semangka merupakan tanda penting sebagai yang memiliki ciri-ciri mitos. Mitos dalam pertunjukan musik dangdut adalah berupa adegan gerak *(gestur)* penyanyi dangdut perempuan *(biduan)* yang sedang bergoyang dengan memantul-mantulkan payudaranya. Sebagai sistem semiotik tingkat pertama, adegan *(gestur)* itu terdiri dari signifier (visualisasi biduan yang sedang bergoyang) dan signified (biduan yang sedang bergoyang), dan sign (kesatuan antara visualisasi dan realitas di lapangan). Seksualitas dalam seni pertunjukan khususnya pertunjukan tradisional sudah muncul sejak dahulu.

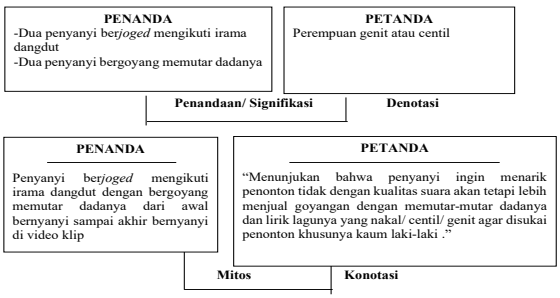
Mitos bagi Roland Barthes merupakan suatu pandangan sosial tentang bagaimana mengkonseptualisasikan atau memahaminya. Barthes menganggap fantasi sebagai rangkaian ide yang saling terkait. Barthes juga memahami filsafat sebagai kesadaran palsu yang membentuk manusia untuk hidup di dunia yang tidak ada dan ideal, meskipun kebenaran sejati hidup mereka tidak seperti itu. Barthes membahas implikasi sebagai artikulasi sosial. Budaya menunjukkan dirinya dalam teks dengan cara ini filsafat juga menunjukkan dirinya melalui berbagai kode yang menjenuhkan teks sebagai penanda penting, seperti karakter, latar, perspektif, dan lain-lain (Nanda, 2023).

Tabel 1.

Video Klip lagu "Mantul-Mantul"

Audio	Setting	Visual
Lagu dangdut "Mantul-mantul"	Pencahayaan terang dan fokus pada penyanyi yang berdiri dan ber*joged* menyanyikan lagu "Mantul-mantul"	Penyanyi ber*joged* mengikuti irama dangdut dengan bergoyang memutar dadanya.

Sumber Data: Dokumentasi pribadi peneliti dan data diolah


PENANDA
-Dua penyanyi berjoged mengikuti irama dangdut
-Dua penyanyi bergoyang memutar dadanya
PETANDA
Perempuan genit atau centil
Penandaan/ Signifikasi
Denotasi
PENANDA
Penyanyi berjoged mengikuti irama dangdut dengan bergoyang memutar dadanya dari awal bernyanyi sampai akhir bernyanyi di video klip
PETANDA
"Menunjukan bahwa penyanyi ingin menarik penonton tidak dengan kualitas suara akan tetapi lebih menjual goyangan dengan memutar-mutar dadanya dan lirik lagunya yang nakal/ centil/ genit agar disukai penonton khusunya kaum laki-laki ."
Mitos
Konotasi

Sumber Data: Data diolah

Skema 1.Semiotika video klip Duo Semangka dalam lagu "Mantul-Mantul"

Dari gambar di atas menunjukan bahwa penyanyi ingin menarik penonton tidak dengan kualitas suara akan tetapi lebih menjual sensualitas goyangan dengan memutar-mutar dada dan lirik lagunya yang nakal/ centil/ genit agar disukai penonton khusunya kaum laki-laki dan penyanyi tetap terjaga eksistensinya di bunia tarik suara serta menjadi yang paling menonjol di antara penyanyi dangdut lainnya. Penyanyi Duo Semangka lebih menjual goyangan pada payudara dan lirik lagu. Penyanyi Duo semangka tidak merasa tereksploitasi bahkan mereka merasa mendominasi kaum laki-laki. Mereka penyanyi Duo Semangka malah senang melakukan pekerjaan dengan menjadi penyanyi yang sangat sensual karena mereka akan lebih cepat dikenal masyarakat dan untuk mendapatkan popularitas, penghasilan yang besar dari menyanyi dan tawaran iklan.

Representasi Perempuan sebagai Penggoda Laki-laki

Perempuan, dengan tubuhnya mempunyai pengaruh yang luar biasa terhadap cara lak-laki memandangnya. Sehingga pada akhirnya banyak pekerja seni yang memanfaatkan tubuh ideal perempuan tersebut dalam karyanya agar mendapat banyak penonton terutama yang di tujukan khusus pada laki-laki. Perempuan sebagai penggoda laki-laki mengisyaratkan akan fenomena *girl power. Girl power* mengisyaratkan perempuan tidak melulu dilihat sebagai yang tidak berdaya namun yang mempunyai kekuasaan sekalipun menggunakan sensualitas dan seksualitasnya akan tetapi dengan kesadaran penuh dan kritis. Konsep girl power ditunjukkan untuk kekuasaan dan tekanan yang kuat dalam membentuk representasi perempuan (Fatonah & Handayani, 2024). Fenomena *girl power* tersebut seperti yang terdapat pada adegan-adegan pada video klip lagu dangdut Duo Semangka. Dalam video klip tersebut dia berperan sebagai perempuan yang berkuasa sepenuhnya atas sensualitas yang dia bawa dengan menggoda laki-laki yang ada pada video klip tersebut. Duo Semangka memerankan perempuan yang melawan dominasi selama ini di masyarakat bahwa perempuan adalah makhluk yang lemah dan dianggap sebagai objek. Hal ini menunjukan bahwa representasi perempuan sebagai obyektifikasi seksual dan representasi perempuan atas keindahan fisik untuk menarik laki-laki dari Duo Semangka dengan mengandalkan sensualitas tubuhnya

Tabel 2. Video klip Penyanyi Duo Semangka menyanyi lagu dangdut *"Keluar di dalam"*

Audio	Setting	Visual
Lagu dangdut "Keluar di dalam"	Pencahayaan remang-remang dan fokus pada penyanyi yang berdiri dan berjoged menyanyikan lagu dangdut "Keluar di dalam" dengan	Penyanyi berjoged mengikuti irama dangdut dengan memakai baju tidur tipis dan membuka sebagian dadanya untuk

	memutarkan dadanya	ditunjukkan ke penonton.

Sumber Data: Dokumentasi pribadi peneliti dan data diolah

PENANDA
-Dua penyanyi ber*joged* mengikuti irama dangdut dengan memakai baju tidur yang tipis dan terbuka di sebagian dada.
-Dua penyanyi bergoyang memutar dadanya
PETANDA
Erotika perempuan
Penandaan/ Signifikasi
Denotasi
PENANDA
Penyanyi ber*joged* mengikuti irama dangdut dengan memakai baju tidur yang tipis dan terbuka di bagian dada sambil bergoyang memutar payudaranya dari awal bernyanyi sampai akhir bernyanyi di video klip
PETANDA
"Menunjukan bahwa penyanyi ingin menarik penonton tidak dengan kualitas suara akan tetapi lebih menjual pesona tubuh dengan menggunakan pakaian terbuka berupa baju tidur yang tipis dan terbuka di area sebagai dada serta bergoyang dengan memutar-mutar dadanyanya disertai lirik lagunya yang genit agar disukai penonton khusunya kaum laki-laki ."
Mitos
Konotasi

Sumber Data: Data diolah

Skema 2. Semiotika Video klip Duo Semangka menyanyi lagu dangdut *"Keluar di dalam"*

Dari gambar di atas menunjukan bahwa penyanyi Duo Semangka ingin menarik penonton dangdut tidak dengan kualitas suara akan tetapi lebih menjual sensualitas dengan menggunakan pakaian terbuka berupa baju tidur yang tipis dan terbuka di area dada serta bergoyang dengan memutar-mutar dadanya disertai lirik lagunya yang nakal agar disukai penonton khusunya kaum laki-laki. Perempuan yang dahulu dianggap lemah. Visual pada lagu ini juga menggambarkan lekuk tubuh perempuan secara jelas, hampir di setiap adegan dalam video musik ini penyanyi Duo Semangka berpenampilan sexy dan berpakaian sangat minim dengan "tarian dada". Dalam visual video musik ini terlihat jelas bahwa perempuan digambarkan menjadi sebuah objek akan tubuhnya.

Perempuan sering ditampilkan dengan ekspresi seksual untuk menarik lawan jenis meskipun di dalam suatu teks media. Perempuan selalu ditampilkan sebagai sosok yang kuat, berkuasa terhadap laki-laki, akan tetapi pakaian yang dipakai perempuan atau gerak tubuhnya justru sering ditampilkan vulgar artinya perempuan sebagai objek seksualitas selalu menampilkan bagian tubuh yang menimbulkan dorongan atau Hasrat pada lawan jenis. Hal ini dapat menjadikan perempuan tidak lagi memiliki hak atas tubuhnya dengan menampilkan perempuan sebagai objek dengan menampilkan sisi pesona tubuhnya yang ditunjukan dengan pengambilan gambar dan ekspresi yang berbau seksualitas. Hal tersebut tentunya sangat berpengaruh kepada penyanyi Duo Semangka karena akan lebih menguntungkan karena pekerjaan menyanyi atau tampil di televisi akan lebih banyak dan tentunya berimbas pada penghasilan mereka. Perempuan selalu digunakan sebagai objek akan tubuhnya bagi masyarakat di media karena masih adanya sistem patriarki yang dianut oleh masyarakat dimana laki- laki lebih berkuasa atau dominan dibandingkan dengan perempuan.

Representasi Relasi antara Laki-laki dan Perempuan

Hubungan laki-laki dan perempuan dalam hampir semua bidang kehidupan selalu mengarah pada superioritas kaum laki-laki terhadap perempuan. Hal tersebut sudah terjadi sejak lama dan ada pada hampir setiap sistem masyarakat Hal itu terjadi disebabkan cara patriarki mengkontruksi laki-laki dan perempuan, perempuan akan

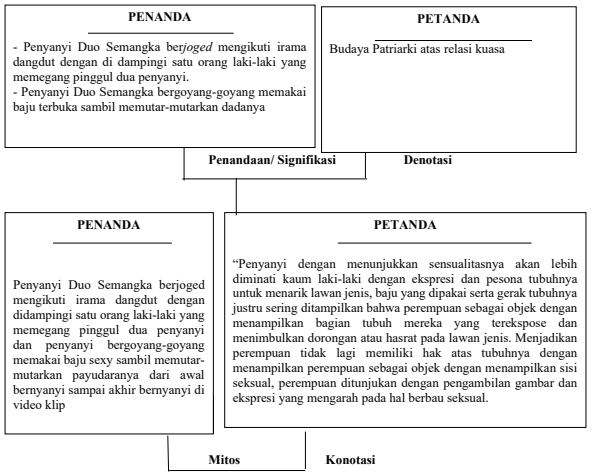
terus menjadi subordinat dari laki-laki, hingga pemikiran perempuan dan laki-laki terbebaskan dari pemikiran perempuan kurang dari setara dengan laki-laki. Laki-laki sebagai superior dan perempeuan sebagai inferior. Hal ini mengakibatkan laki-laki berperilaku sewenang-wenang terhadap para perempuan yang dianggap berada dibawahnya laki-laki. Pandangan ini menyebabkan laki-laki berhak atas posisi kepemimpinan dan menguasai perempuan serta diabaikan untuk berbagai peluang di masyarakat (Zahra Nabila Afanin, 2023).

Tabel 3.

Video Klip Lagu"Mantul-Mantul" dengan ada satu laki-laki dan dua perempuan yang menunjukkan superioritas kaum laki-laki

Audio	Setting	Visual
Lagu dangdut "Manthul-manthul"	Pencahayaan terang dan fokus pada dua penyanyi yang berdiri dan ber*joged* menyanyikan lagu dangdut "Manthul-manthul" denga nada satu laki-laki sebagai simbol superioritas laki-laki	Penyanyi Duo Semangka ber*joged* mengikuti irama dangdut dengan didampingi satu orang laki-laki yang memegang pinggul dua penyanyi dan penyanyi bergoyang-goyang memakai baju terbuka sambil memutar-mutarkan dadanya

Sumber Data: Dokumentasi pribadi peneliti dan data diolah


PENANDA
- Penyanyi Duo Semangka berjoged mengikuti irama dangdut dengan di dampingi satu orang laki-laki yang memegang pinggul dua penyanyi.
- Penyanyi Duo Semangka bergoyang-goyang memakai baju terbuka sambil memutar-mutarkan dadanya
PETANDA
Budaya Patriarki atas relasi kuasa
Penandaan/ Signifikasi
Denotasi
PENANDA
Penyanyi Duo Semangka berjoged mengikuti irama dangdut dengan didampingi satu orang laki-laki yang memegang pinggul dua penyanyi dan penyanyi bergoyang-goyang memakai baju sexy sambil memutar-mutarkan payudaranya dari awal bernyanyi sampai akhir bernyanyi di video klip
PETANDA
"Penyanyi dengan menunjukkan sensualitasnya akan lebih diminati kaum laki-laki dengan ekspresi dan pesona tubuhnya untuk menarik lawan jenis, baju yang dipakai serta gerak tubuhnya justru sering ditampilkan bahwa perempuan sebagai objek dengan menampilkan bagian tubuh mereka yang terekspose dan menimbulkan dorongan atau hasrat pada lawan jenis. Menjadikan perempuan tidak lagi memiliki hak atas tubuhnya dengan menampilkan perempuan sebagai objek dengan menampilkan sisi seksual, perempuan ditunjukan dengan pengambilan gambar dan ekspresi yang mengarah pada hal berbau seksual.
Mitos
Konotasi

Sumber Data: Data diolah

Skema 3. Semiotika Video Klip Lagu "Mantul-Mantul" dengan ada satu laki-laki dan dua perempuan yang menunjukkan superioritas kaum laki-laki

Dari gambar di atas menunjukan bahwa penyanyi Duo Semangka ingin membuat penonton dangdut tertarik dengan penampilannya. Penyanyi Duo Semangka menampilkan ekspresi seksualitas untuk menarik lawan jenis, Adanya sistem patriarki yang dianut oleh masyarakat dimana laki- laki lebih berkuasa atau dominan dibandingkan dengan perempuan menjadikan prinsip yang dianut oleh industri musik sebagai ladang bisnis karena seiring perkembangan zaman industri musik saat ini menjadi

kapitalis, yakni industri musik yang berorientasi pasar, sangat memegang peranan dalam mempopulerkan budaya baru pada masyarakat penikmat lagu dangdut.

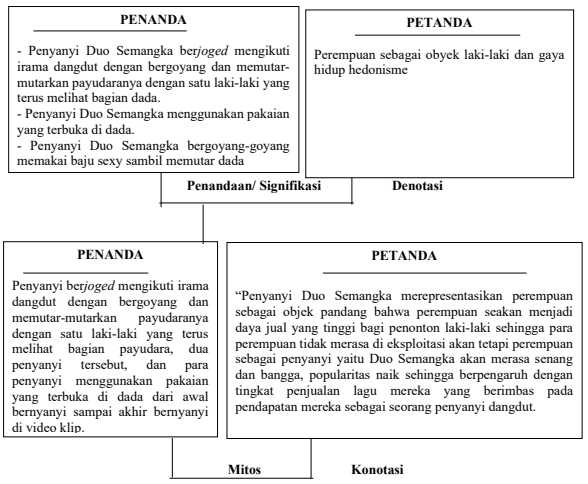
Representasi Perempuan sebagai Objek Pandang Laki-laki

Perempuan sebagai objek pandang laki-laki dimana tatapan laki-laki terhadap perempuan tersebut dalam dunia feminisme dikenal dengan istilah Male Gaze. Adanya dominasi ilaki-laki kepada perempuan karena adanya perbedaan biologis dengan memasukkan feminitas ataupun maskulinitas dan male gaze juga bisa termasuk dalam pelecehan seksual (Mutiara & Wirawanda, 2023). Dalam lirik dan video klip lagu dangdut Duo Semangka terdapat banyak tanda yang merepresentasikan perempuan sebagai objek pandang laki-laki seperti menari dihadapan laki-laki. Perempuan seakan menjadi daya jual yang tinggi bagi penonton laki-laki sehingga para perempuan tidak merasa di eksploitasi akan tetapi perempuan sebagai penyanyi yaitu duo semangka akan merasa senang dan bangga, popularitas naik sehingga berpengaruh dengan tingkat penjualan lagu.

Tabel 4. Video Klip Duo Semangka dalam lagu "Manthul-Manthul" menjadi obyek pandang laki-laki

Audio	Setting	Visual
Lagu dangdut "Mantul-mantul "	Pencahayaan terang dan fokus pada penyanyi yang berdiri dan berjoged	Penyanyi berjoged mengikuti irama dangdut dengan menyanyikan lagu dangdut dengan bergoyang dan memutar-mutarkan dadanya.	dengan bergoyang dan memutar-mutarkan dadanya dengan satu laki-laki yang terus melihat bagian dada dari dua penyanyi tesresbut

Sumber Data: Dokumentasi pribadi peneliti dan data diolah


PENANDA
- Penyanyi Duo Semangka ber*joged* mengikuti irama dangdut dengan bergoyang dan memutar-mutarkan payudaranya dengan satu laki-laki yang terus melihat bagian dada.
- Penyanyi Duo Semangka menggunakan pakaian yang terbuka di dada.
- Penyanyi Duo Semangka bergoyang-goyang memakai baju sexy sambil memutar dada
PETANDA
Perempuan sebagai obyek laki-laki dan gaya hidup hedonisme
Penandaan/ Signifikasi
Denotasi
PENANDA
Penyanyi ber*joged* mengikuti irama dangdut dengan bergoyang dan memutar-mutarkan payudaranya dengan satu laki-laki yang terus melihat bagian payudara, dua penyanyi tersebut, dan para penyanyi menggunakan pakaian yang terbuka di dada dari awal bernyanyi sampai akhir bernyanyi di video klip.
PETANDA
"Penyanyi Duo Semangka merepresentasikan perempuan sebagai objek pandang bahwa perempuan seakan menjadi daya jual yang tinggi bagi penonton laki-laki sehingga para perempuan tidak merasa di eksploitasi akan tetapi perempuan sebagai penyanyi yaitu Duo Semangka akan merasa senang dan bangga, popularitas naik sehingga berpengaruh dengan tingkat penjualan lagu mereka yang berimbas pada pendapatan mereka sebagai seorang penyanyi dangdut.
Mitos
Konotasi

Sumber Data: Data diolah

Skema 4. Semiotika Video Klip Lagu "Mantul-Mantul" dengan nada satu laki-laki dan dua perempuan yang menunjukkan superioritas kaum laki-laki

Hiperliatias dalam lirik lagu dangdut hiburan yang didominasi sensualitas sebagai bentuk pelanggengan budaya Patriarki

Musik dangdut hiburan yang didominasi sensualitas yang merupakan

representasi tubuh perempuan (untuk diumbar dan dijadikan hal-hal untuk menarik audiens) bukan hal yang umum karena musik dangdut itu sejak dahulu terkenal karena keindahan syairnya, kemerduan suaranya, dan keharmonisan musiknya. Suara gendang yang ditabuh dengan suara suling menjadi ciri khas bagi musik dangdut klasik. Begitu pula penyanyinya selalu memakai pakaian sopan nan santun serta selalu mengucap salam sebelum dan sesudah penampilan. Orang-orang akan melihat sang penyanyi atau biduan tersebut dengan menikmati musiknya serta suaranya, bukan goyangannya. Tempo iramanya pun santai dan syahdu. Namun, musik dangdut saat ini sungguh tidak layak nampaknya dikatakan sebagai musik dangdut warisan budaya bangsa yang agung. Para penyanyi dangdut kontemporer banyak yang merusak esensi dangdut tersebut. Hal lain dengan mengumbar tubuh para penyanyi dangdut jelas mengumbar seksualitas yang tentunya semakin menunjukkan adanya ketidaksetaraan gender dengan budaya patriarki di Indonesia bahwa perempuan hanya sebagai objek seksualitas saja.

Begitu juga dengan musik dangdut yang merupakan hasil produk sosial, proses sosialisasi yang berkembang pada masyarakat menyatakan bahwa musik sebagai realitas budaya yang diciptakan sebagai hiburan. Dangdut adalah bentuk kreasi manusia dalam memadukan beberapa unsur musik yang sedang berkembang tanpa adanya manipulasi pandangan, bahwa itu nyata sebagai realita. Penyayi dangdut akan menampilkan penampilan yang menarik penonton dengan pakaian yang terbuka dan lantunan suara penuh aura. Semua itu dilakukan oleh penyanyi dangdut secara sadar, namun itu adalah bagian dari tipuan panggung, bagaimana seseorang yang dilihatnya begitu erotis dan mengundang syahwat bisa menarik penonton, namun sebenarnya itu tak lebih hanya realitas palsu dari seorang penyanyi. Dalam lirik lagu dangdut juga memberikan tipuan, bagaimana seorang penampil bisa menjelaskan maksud dari jalan cerita dari lagu yang dinyanyikan, sehingga penonton menghayati dan masuk ke dalam cerita tersebut. Walaupun bukan kenyataan, namun jalan cerita dalam lagu dangdut tersebut kelihatan nyata, karena adanya penempatan realitas sebenarnya dalam lagu tersebut, bukan hanya sebagai realitas palsu. Artinya, realitas sosial yang terjadi di dalam lagu dangdut telah dimaknakan ke dalam sesuatu yang nyata terjadi. Walaupun realitas dalam simulasi (hiperrealitas) hadir dalam bentuknya yang hanya ada dalam media massa seperti video klip lagu dangdut dan hidup dalam dunia maya serta majinatif. Namun dalam maknanya realitas tersebut menjadi nyata atau hidup dalam alam pikiran penontonnya dan hidup di tengah-tengah masyarakat sebagai bentuk dari pengetahuan masyarakat; menjadi kesadaran umum, opini maupun wacana publik hingga akhirnya berlahan-lahan membunuh realitas itu sendiri. Dan dengan demikian itu merupakan sebuah gambaran dari proses simulasi hingga membentuk hiperrealitas.

Wujud nyata dari hiperrealitas musik dangdut adalah berkembangnya musik ini ke arah yang lebih dari real. Jika kondisi real menunjukkan bahwa musik dangdut adalah musik yang menyajikan penampilan di luar batas moral, dan

beberapa menyajikan penampilan yang bersifat seksualitas. Hiperrealitas adalah proses peningkatan hal yang dianggap real menjadi sesuatu yang lebih dari real, proses peningkatan ini disebut sublimasi. Dangdut dalam kondisi real adalah hanya sekedar musik sebagai media hiburan, namun dengan adanya hiperrealitas, dangdut menjadi sesuatu yang tersublimasi menjadi sesuatu yang tidak lagi sekedar sebagai musik dan hiburan, melainkan lebih dari itu. Adanya kapitalis dalam dunia dangdut yang menyebabkan hiperrealitas di dalamnya mudah berkembang. Dangdut hanya menjadi salah satu jenis musik yang menjadi kambing hitam Sehingga banyak orang mengidentikkan musik dangdut dengan musik kelas bawah yang vulgar. Hiperrealitas dangdut koplo terjadi ketika dangdut sudah tidak hanya sebagai rujukan hiburan bermusik, melainkan sudah menjadi gaya hidup. Sudah tidak ada lagi batasan yang kokoh lagi antara kehidupan sehari-hari dengan menikmati musik, bahwa dalam menikmati dangdut adalah bagian dari hidup.

Lirik dangdut koplo yang kebanyakan berisi tentang kisah dan luapan hati mengenai asmara dan kehidupan sosial. Imbasnya, dangdut koplo bisa begitu mudah diterima olah masyarakat kalangan menengah ke bawah. Menurut Jean Baudrillard, hiperrealitas adalah gejala bermunculnya berbagai realitas buatan yang lebih real daripada yang real. Bukan hanya lebih real melainkan lebih ideal dan lebih segalanya daripada yang aslinya. Hiperrealitas merupakan realitas yang melampaui dirinya sendiri karena realitas sudah direkayasa dengan citra, halusinasi, dan simulasi. Hiperrealitas berhubungan erat dengan bagaimana manusia membangun citra dan menyusun makna hidupnya sendiri dengan bercermin pada objek-objek dan realitas semu.

Penyanyi dangdut yang memanpilkan kevulgaran untuk menarik penonton dengan pakaian yang terbuka dan lirik lagu yang vulgar dan tak lebih hanya realitas palsu dari seorang penyanyi, hal ini penyanyi dangdut memang dekat dengan hiperrealitas akan tetapi mereak tanpa sadar ikut melanggengkan budaya patriakri. Penyanyi dangdut terutama "Duo Semangka" ikut melanggenggakan patriarki dimana perempuan hanya sebagai obyek seksualitas seharusnya penyanyai dangdut saat ini bisa memangkas budaya patriarki melalui lirik lagu dimana perempuan hanya menurut terhadap laki-laki dengan mengedepankan seksualitas. Penyanyi dangdut seharusnya mempunya misi perlawan terhadap system patriarki seperti dalam lirik lagu "Janda Bodong" yang menggambarkan perempuan secara tegas molak poligami suaminya karena poligami akan menciptakan ketidakadilan dalam pernikahan sehingga perempuan lebih baik memilih menjadi janda. Penyanyi dangdut dalam liriknya menunjukkan suara perlawanan terhadap konstruksi sosial yang amat bias gender.

Lagu dangdut religi sebagai bentuk perlawanan budaya patriarki

Lagu dangdut hiburan yang didominasi sensualitas tentu saja menjadikan budaya patriarki semakin kental dan terlihat jelas, Di Indonesia patriarki saat ini sudah menjadi sebuah budaya yang di wariskan secara turun temurun antar generasi dan merupakan

tradisi budaya lokal. Patriarki dan dengan segala stigma yang megikuti di belakangnya menyebabkan adanya ketidaksetaraan gender dan permasalahan bagi kaum perempuan Budaya patriarki menjadi sebuah fakta sosial yang historis di masyarakat dimana fakta sosial kaitannya dengan perempuan dapat di artikan sebagai cara bertindak yang umum dilakukan oleh masyarakat terhadap perempuan serta dapat memaksa dan mengikat individu. Musik dangdut dengan perubahan yang terus terjadi sebagai media penghibur tidak akan dipisahkan dari gender, kelas sosial, wacana dan tubuh. Pada dasarnya musik dapat dikelompokkan ke dalam kelas sosial tertentu, oleh karena itu musik bukan hanya bentuk musikal melainkan juga sebagai konstruksi sosiologis seperti contohnya musik non dangdut yaitu pop, jazz dan rock yang mana di Indonesia sering diasosiasikan selera musik kalangan atas. Sedangkan jenis musik dangdut lebih sering dikatakan sebagai musik kalangan menengah ke bawah atau musik untuk kaum pinggiran Weintraub (Burgin, 2008). Adanya fenomena pengelompokan music, maka musik diidentikan sebagai kelas sosial, sesuai pendapat Pierre Bourdieu. Di Indonesia musik dikelompokkan menjadi dua, yaitu musik kelas bawah dan kelas atas. Masyarakat kalangan atas sering mendengarkan jenis musik yang berganre jazz, pop, rock atau sering disebut selera budaya barat. Sedangkan masyarakat kalangan menengah ke bawah cenderung menyukai musik dangdut.

Adanya budaya patriarki dalam sebuah genre lagu yang dipengaruhi liriknya seperti lagu-lagu yang dinyanyikan Duo Semangka dan mungkin masih ada lagu-lagu dangdut lainnya yang sempat menjadi trend dengan lirik lagu yang vulgar seperti *"Mangku Purel"* (diduduki pemandu lagu), lagu *"Bojo Loro"* (istri dua), lagu *"Bojomu Sesuk Tak Silihe"* (Suamimu besok tak pinjam). Hal ini menjadi pemicu kesetaraan gender, dimana lagu ini menjual seksualitas isu perempuan dan eksploitasi perempuan. Tentu saja berbeda dengan lagu-lagu dangdut Islami yang liriknya mengandung unsur dakwah dan pesan moral dan tentu saja merepesenatsikan keadilan gender bukan eksploitasi perempuan karena berada dalam konteks yang berbeda sebagai media dakwah bukan media hiburan. Di Indonesia dangdut religius atau Islami dinyanyikan oleh group dangdut Qasidah seperti "Nasida Ria" yang beranggotakan 11 (sebelas) personil perempuan. Disini menunjukkan perbedaan antara musik dangdut hiburan yang digunakan sebagai media penghibur yang menggunakan lirik-lirik vulgar dan penuh seksualitas dan agar banyak diminati pasar dengan lagu-lagu dangdut religius atau Islami sebagai media dakwah yang mengandung pesan dakwah dan pesan moral seperti lagu "Wanita dan Kecantikan" dan Jilbab Putih". Lagu-lagu dandut genre religius merupakan seni kasidah modern untuk menyebarkan ajaran agama Islam melalui media kesenian. Hal ini didasari dari isi konsep dakwah serta ajaran agama Islam bahwa sesame manusia haruslah saling mengajarkan, menyeru, mengajak untuk beriman dan melakukan apa-apa yang baik dan menjauhi apa-apa yang buruk.

Tabel 5. Lirik Lagu "Jilbab Putih" menunjukkan perempuan mempunyai kekuatan untuk menjaga diri dan kehormatannya

Lirik Lagu	Makna Denotasi	Makna Konotasi	Mitos
Berkibar jilbabmu di setiap waktu di sepanjang jalan ku lihat kamu gebyar jilbabmu meredam nafsu busanamu menyejukkan kalbu	Melihat perempuan berjilbab sepanjang waktu dan berkibar di jalan	Jilbab untuk dipakai perempuan muslimah agar dapat meredam nafsu kaum Adam atau laki-laki dan dapat menyejukkan hati yang melihatnya	Jilbab merupakan perintah agama Islam untuk perempuan
Pesona jilbabmu anggun di wajahmu sekilas senyummu menambah ayu karna jilbabmu aku terpaku cermin takwa iman di dadamu	Perempuan yang memakai jilbab menjadikan perempuan ayu dan sangat anggun	Perempuan yang memakai jilbab akan terlihat cantik dan Anggun, menjadikan semua orang yang melihatnya terpesona dan sebagai bentuk ibadah dalam menjalankan perintah Agama Islam	Jilbab merupakan cerminan keimaman dan ketaqwaan perempuan Muslimah
Jilbab-jilbab putih lambang kesucian lembut hati penuh kasih teguh pendirian jilbab jilbab putih bagaikan cahaya yang bersinar di tengah malam gelap gulita	Perempuan menngunakan jilbab berwana putih seperti Cahaya yang bersinar ditengah kegelapan	Perempuan Muslimam yang menggunakan hijab akan terlihat hatinya penuh kasih saying, teguh pendirian	Jilbab melambangkan kesucian hati perempuan muslimah
Dibalik jilbabmu ada jiwa yang takwa dibalik senyummu tersimpan masa depan cerah	Perempuan menggunakan jilbab berwana putih dengan senyuman yang indah	Perempuan Muslimah yang menggunkan jilbab merupakan bentuk ketaqwaan ajaran agama Islam dan mempunyai pemikiran serta masa depan yang cerah	Perempuan Muslimah mampu menjaga kehormatannya dan selalu mengharap penuh ridho dari Allah SWT.

Lirik lagu dangdut "Jilbab Putih" yang dinyanyikan group dangdut Qasidah modern ini menunjukkan perempuan mempunyai kekuatan untuk menjaga diri dan kehormatannya. Lirik lagu dangdut bergenre religius ini merupakan seruan untuk mengajak para perempuan muslimah memakai jilbab dalam keseharannya. Wnita cantik yang sesungguhnya yaitu Wanita yang mau menutupi auratnya dengan menggunakan jilbab dan berpakaian sopan sesuai dengan ajaran agama Islam. Dalam lagu ini menunjukkan bahwa perempuan yang menggunakan jilbab tidak akan dijadikan objek seksualitas oleh kaum laki-laki sehingga perempuan dengan misi perlawanannya dalam memangkas budaya patriarki.

Tabel 6. Lirik Lagu "Wanita Tiang Negara" sebagai simbol kekuatan negara

Lirik Lagu	Makna Denotasi	Makna Konotasi	Mitos
Wanita oooo… Wanita Wanita Tiang Negara	Perempuan sebagai tiang atau penyangga negara	Perempuan mempunyai kekuatan sebagai soko guru atau tiang berdirinya sebuah negara	Perempuan mempunyai kekuatan atau pengokoh suatu negara
Wanita Wanita Bagaikan Bunga Wanita Wanita Tiang Negara Surga dibawah telapak kakinya Dialah Ibu Rumah Tangga	Perempuan cantik seperti bunga dan menjadi surga atau tempat segala kebaikan dalam keluarga	Perempuan harus cantik luar dan dalam, perempuan harus pandai dalam memberikan pembelajaran dalam nilai-nilai keIslaman dalam keluarga serta menjadi ibu yang baik bagi anak-anaknya dan menjadi istri yang baik bagi suaminya	Perempuan sebagai guru dalam keluarga
Wanita Wanita Bagaikan Sekuntum Kembang Wanita Wanita Pembawa Cahaya Terang Bagi Anak dan Suami Yang Mendambakan Teduh Damai Wanita Tiang Negara	Perempuan cantik seperti bunga dan sebagai penerang dalam keluarga dan menjadi tempat berteduh bagi anak-anaknya	Perempuan harus mampu bersikap menjadi penerang atau pencerah dari segala permasalahan yang ada dalam keluarga dan sebagai tempat untuk bersandar serta berkeluh kesah bagi anak-anak dan suaminya	Perempuan atau seorang ibu harus mempunyai sikap sabar, kasih sayang, adil, bijaksana

Dialah Kuntum Melati Bunga Mawar Yang Berseri Mendidik Semenjak Dini Tempat Berlabu Tenang Damai Wanita ooo… Wanita	Perempuan cantik atau seorang ibu yang mendidik putra putrinya sejak dini dalam keluarga	Perempuan yang menjadi ibu harus mampu mendidik dan mencerdaskan putra putrinya dalam keluarga, karena keluarga merupakan tempat sekolah pertama bagi anak-anak. Dibutuhkan kasing saying sehingga di dalam keluarga penuh kedamaian	Perempuan atau seorang ibu harus cerdas mampu mendidik putra putrinya sebagai generasi bangsa yang sholeh dan sholekhah
Dialah Pendamping Suami Bersama Membangun Mahligai Dalam Ayunan Suka dan Duka Dalam Buaian Kasih Mesra Wanita Wanita Tiang Negara	Perempuann yang setia menemani suaminya dalam suka dan duka penuh kasih saying untuk keluarga	Perempuam Muslimah atau ibu rumah tangga yang setia dan taat kepada suami baik dalam suka dan duka dalam membina rumah tangga serta penuh kasih sayang dalam mendidik putra putrinya karena perempuan sebagai tiang atau penyangga sebuah negara	Perempuan atau ibu rumah tangga harus taat kepada suami dan agama serta menjadi guru dan sumber ilmu bagi putra-putrinya.

Lirik Lagu "Wanita Tiang Negara" yang dinyanyikan oleh group dangdut perempuan Nasida Ria ini melambangkan bahwa perempuan sebagai simbol kekuatan negara. Perempuan atau ibu merupakan figure sentral dalam memberikan Pendidikan moral dan nilai-nilai keagaamaan pada anak dan keluarga. Pada lirik lagu dangdut qasidah modern "Nasida Ria" menunjukkan kekuatan dan simbol perempuan sebagai teladan bagi putra putrinya sebagai guru dalam keluarga. Lagu ini mempunyai makna perlawanan terhadap budaya patriarki karena perempuan mempunyai peran penting untuk keluarga, bangsa dan negara dalam mempersiapkan anak-anaknya sebagai generasi penerus bangasa. Perempuan tidak diangap sebagai "konco wigking" yang mengerjakan tugas-tugas di dapur akan tetapi perempuan menjadi garda terdepan dalam mendidik putra putrinya dan sebagai teladan dalam keluaga.

Cara menghadapi budaya patriarki pada lirik dan video klip lagu dangdut

Adanya lagu dan video klip yang seperti ini yang melihat perempuan sebagai obyek pandang laki-laki dan relasi kuasa pada budaya patriarki menyebabkan isu ini menjadi sangat sensitif di masyarakat, jika isu tentang seksualitas tersebut sudah masuk pada ranah media, dan juga semakin banyak orang yang menyaksikan dalam bentuk lagu dan video klip maka akan semakin besar pula kontroversi yang ditimbulkan. Adanya perlawanan kultural

atau penyimpangan seni khusunya lagu dangdut dengan banyaknya lagu dan video klip yang berupaya untuk menampilkan substitusi melalui goyangan-goyangan erotis akibat dari ketidakmampuan memberikan persembahan karya yang bermutu tingi maka terjadi pemberontakan atau perlawan kultural yang mengakibatkan kesenjangan kultural di lingkungan lagu-lagu dangdut. Untuk itu diperlukan upaya khusus untuk menolong perkembangan sebuah bentuk budaya. Keprihatinan lagu dan video klip dangdut menyebabkan keprihatinan atas nilai-nilai budaya maka perlu adannya dialog atau ajang mengenai kepatutan seni dan budaya. Terjadinya krisis budaya harus dikembalikan ke jalan yang benar atau tatanan music yang sesuai dengan budaya bangsa. Dengan terus mendukung para seniman khususnya pencipta dan penyanyi lagu dangdut untuk membuat karya dengan tema-tema keagamaan, cinta kasih, kebanggan pada budaya bangsa.

Langkah-langkah yang harus dilakukan dalam menyeimbangkan budaya patriarki dalam lagu dan video klip dangdut dapat dilakukan dengan menumbuhkan kesadaran dan pengakuan terhadap kesimbangan yang ada terutama dalam pemahaman budaya patriarki yang merupakan fondasi penting. Selanjutnya mendukung perubahan sosial dan kebijakan yang mendukung kesetaraan gender pada lagu dan video klip dangdut. Kemudian mengutamakan kesadaran laki-laki terhadap perubahan sosial ini dan mampu menjadi agen perubahan yang kuat dalam merubah norma sosial ini.

KESIMPULAN

Kuasa patriarki atas seksualitas perempuan yang terdapat dalam lagu dangdut Duo Semangka ditampilkan pada penggambaran perempuan yang cantik menjadi sosok idaman laki-laki terdapat pada cara berbusana penyanyi dangdut yang terbuka, rambut di warna merah, tubuh yang montok atau sexy. Peranan perempuan dan laki-laki bahwa tanda kuasa patriarki ditunjukkan dengan perempuan dalam penyanyi Duo Semangka ini yang selalu mendapat peran menggoda laki-laki seperti memainkan mata, menggoyangkan tubuhnya, menjulurkan lidah, menggoyangkan tubuh. Sementara itu, laki-laki mendapat peran sebagai makhluk yang mempuanyai kuasa yang ditunjukkan dengan satu laki-laki mempunyai dua perempuan yaitu dua personil penyanyi Duo Semangka di samping kanan dan kiri laki-laki tersebut, sehingga mempunyai makna bahwa laki-laki dapat memiliki lebih dari satu perempuan. Selain itu dengan melihat adanya dua perempuan (dua personil penyanyi. Duo Semangka) membuat laki-laki merasa terpuaskan hasrat seksualitasnya. Untuk tanda verbal, kuasa patriarki atas seksualitas lebih banyak menunjukkan kekuatan perempuan sebagai makhluk penggoda seperti mengajak untuk melakukan hubungan seksualitas dalam lagu "Mantul-Mantul" dan lagu "Keluar di dalam". Adanya disfungsi budaya pada lagu dandut maka harus ada Langkah dengan menyeimbangakan budaya patriarki dengan membentuk norma sosial yang lebih inklusif dan mendukung sehinga generasi mendatang dapat tumbuh di

lingkungan yang seimbang. Perlunya mendidik dan membangun kesadaran dan bekerjasama dalam menciptakan keadilan gender sehingga dapat mengurangi konflik, mampu merangkul perubahan yang harmonis dan membentuk masa depan budaya yang seimbang karena perempuan dan laki-laku mempunyai peran yang setara.

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Hyperrealites Online Gambling Wins On the "Pola Gacor" content on YouTube

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Abstract

This research aims to analyze the hyperreality phenomenon in YouTube content that displays "Pola Gacor" in online gambling. Using a qualitative approach with a critical paradigm, this study applies Roland Barthes› semiotic method to explore how visual signs and text in the content shape perception. and audience behavior. Findings show that visual cues such as the highlighting of big winning numbers, the use of bright colors, and emotional expressions of content creators, as well as provocative texts such as "Pola Gacor" and "auto maxwin" create meaning. denotative and connotative blurring the boundaries between reality and fantasy. Analysis of the myth reveals that this content constructs a hyperreality of winning, where the representation of a big win becomes more dominant than the actual reality. This hyperreality encourages gambling behavior in the hope of getting a similar win, which in reality is very dependent on luck. The next myth is about instilling an ideology or belief about normalizing online gambling behavior in society. This content can normalize online gambling practices and make it an activity that is accepted and desired by society. This has the potential to change the public›s perception of gambling, making it appear to be a legitimate, legal, halal, and effective way to earn money. Thus ignoring the fact that online gambling is a high-risk activity that can cause significant financial losses. These findings provide a fresh contribution to Communication Science, especially in understanding the construction of reality in digital culture and its implications for audience behavior.

Keywords: *hyperreality, online gambling, Roland Barthes semiotics, YouTube content, "Pola Gacor".*

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Hiperrealitas Kemenangan Judi Online Pada Konten "Pola Gacor" Di Youtube

Abstrak

Penelitian ini bertujuan untuk menganalisis fenomena hiperrealitas dalam konten YouTube yang menampilkan " "Pola Gacor"" dalam judi online. Menggunakan pendekatan kualitatif dengan paradigma kritis, studi ini menerapkan metode semiotika Roland Barthes untuk mengeksplorasi bagaimana tanda-tanda visual dan teks dalam konten tersebut membentuk persepsi dan perilaku penonton. Temuan menunjukkan bahwa tanda-tanda visual seperti penonjolan angka kemenangan besar, penggunaan warna cerah, dan ekspresi emosional dari konten kreator, serta teks provokatif seperti "Pola Gacor"dan "auto maxwin" menciptakan makna denotatif dan konotatif yang

mengaburkan batas antara realitas dan fantasi. Analisis mitos mengungkap bahwa konten ini mengkonstruksi hiperrealitas kemenangan, di mana representasi kemenangan besar menjadi lebih mendominasi daripada realitas sebenarnya. Hiperrealitas ini mendorong perilaku berjudi dengan harapan mendapatkan kemenangan serupa, yang pada kenyataannya sangat bergantung pada keberuntungan. Mitos berikutnya adalah tentang menanamkan sebuah ideologi atau kepercayaan tentang normalisasi perilaku judi online di Masyarakat. Konten ini dapat menormalkan praktik judi online dan menjadikannya sebagai aktivitas yang diterima dan diidamkan oleh masyarakat. Ini berpotensi mengubah persepsi publik tentang judi, membuatnya tampak sebagai cara yang sah, legal, halal dan efektif untuk mendapatkan uang. Sehingga mengabaikan kenyataan bahwa judi online adalah aktivitas berisiko tinggi yang dapat menyebabkan kerugian finansial yang signifikan. Temuan ini memberikan kontribusi segar bagi Ilmu Komunikasi, terutama dalam memahami konstruksi realitas dalam budaya digital dan implikasinya terhadap perilaku audiens.

Kata Kunci *: hiperrealitas, judi online, semiotika Roland Barthes, konten YouTube, "Pola Gacor".*

INTRODUCTION

Gambling is a form of social disease and is included in the qualifications of a crime, this is based on Article 303 of the Criminal Code and is confirmed by law. No.7 1974, which in article 1, regulates all criminal acts of gambling as crimes. The rise of gambling will damage the social system of society itself, just as the Islamic religion also prohibits gambling, the act of gambling and betting is considered a sin or haram act. Gambling is Satan›s inducement to disobey God›s commands, because it is evil and destructive. This is explicitly stated in Al QS. Al-Maidah Verse 90 which reads *"O you who believe, verily drinking alcohol, gambling, (sacrifice to) idols, and casting lots with arrows are abominable acts (and) include the acts of Satan. So, stay away from those (deeds) so that you will be lucky* (QS. Al-Maidah Verse 90)."

Along with the development of technology and the trend of high internet users in Indonesia, it also plays a role in increasing online-based gambling activities. Based on data from Hootsuite (We are Social), data shows that in 2024 internet users will reach 77% of Indonesia›s population, namely 212.9 million people. Meanwhile, active media users are 60.4% of the total population of Indonesia or 167 million people. Meanwhile, mobile or gadgets connected to the internet reached 353.8 million people or 128% of Indonesia›s total population.

The development of internet technology makes it easier for Indonesian people to access information quickly, this also applies to the accessibility of online gambling sites. Just by sitting back and relaxing with a gadget connected to the internet network, people can play online gambling games. The support of the digitization system which concerns all aspects of life such as the money transfer system, information flow, and the availability of various infrastructures which are almost evenly distributed throughout the world has encouraged the development of online-based gambling games or what is now often called online gambling.

The online gambling phenomenon in Indonesia, based on data from the Financial Transaction Reports and Analysis Center (PPATK), continues to increase every year. PPATK found an increase in transactions that were strongly suspected to be related to online gambling activities

from 2017 to 2024. Data shows that in 2017 PPATK found online gambling transactions amounting to IDR 2.1 trillion. In 2018 these transactions increased to IDR 3.9 trillion. A very significant increase began in 2021, reaching IDR 57 trillion, and continues to increase every year, namely in 2022 it has reach IDR 104 trillion. A year later, in 2023, online gambling transactions will reach IDR 327 trillion. Meanwhile, in 2024, in the first quarter, PPATK found 60 million online gambling transactions reaching more than IDR 101 trillion.

The phenomenon of increasing prevalence of online gambling is also due to the Covid-19 pandemic, this is due to the alternative entertainment community on the internet (Auer & Griffiths, 2022). The data above shows that online gambling activities in Indonesian society are growing rapidly. This is confirmed by data from the Ministry of Communication and Information of the Republic of Indonesia regarding the blocking of sites that indicate online gambling activity, in the period 5 October 2023 to 22 May 2024 there were applications for 555 E-Wallet accounts related to online gambling. Termination of access to 19 million content containing online gambling starting from July 17 2023 to May 22, 2024. However, there is still a lot of content on social media that contains online gambling, such as "Pola Gacor" content on YouTube.

Social media platforms such as YouTube also provide opportunities for the gambling community to share experiences and strategies. Considering that YouTube is the number 2 website frequently accessed and visited by Indonesian people (Riyanto, 2024). YouTube, as one of the largest video-sharing platforms in the world, is an effective medium for disseminating this content to a wider audience. Winning in online gambling, especially in slot gambling games, has become a topic that has attracted the attention of many parties in recent years. This phenomenon is further strengthened by the "Pola Gacor" content often found on the YouTube platform. "Pola Gacor" content refers to videos claiming certain strategies or patterns for winning in online slot games. This kind of content not only attracts viewers but also influences their perception of the likelihood of winning in online gambling.

However, often the information shared is not verified and can be misleading. "Pola Gacor" videos are usually not supported by strong scientific evidence and tend to use subjective testimonials (Derevensky et al., 2010). This can give rise to confirmation bias, where viewers only look for information that supports their beliefs about certain winning patterns (Nickerson, 1998). "Pola Gacor" content on YouTube is often wrapped in hyperbolic winning narratives, where content creators display big wins in online slot games. This narrative is designed to attract attention and increase the number of viewers, which in turn can increase revenue from advertising and viewers. Additionally, there is also a psychological element involved, where viewers are influenced by the illusion of control and the belief that they can repeat the success shown in the video (Ladouceur et al., 2001). Thus, "Pola Gacor" content on YouTube has the potential to encourage gambling behavior, especially among vulnerable or less experienced viewers.

Regulation and oversight of gambling content on YouTube remains a challenge. Although there are policies governing gambling content, implementation is often inconsistent and can be circumvented by content creators (Gainsbury et al., 2014). This raises questions about platforms› responsibilities in protecting their viewers from the potential harm posed by this kind of content. With the increasingly sophisticated YouTube algorithm, "Pola Gacor" videos can quickly go viral and reach a wide audience in a short time. These algorithms are designed to maximize the time users spend on the platform, often by promoting interesting and entertaining content, including online gambling videos (Covington et al., 2016). As a result, viewers can get caught in a viewing cycle that influences their attitudes and behavior towards gambling.

In a broader context, this phenomenon also shows how technology and social media can influence human behavior. From a social and psychological perspective, it is important to understand these dynamics in order to develop effective strategies to reduce the negative impact of gambling content on YouTube. These include public education, increased media literacy, and stricter policies to regulate gambling content on digital platforms (Livingstone & Smith, 2014). Thus, the "Pola Gacor" content on YouTube has the potential to encourage gambling behavior, especially among viewers who are vulnerable or have minimal digital literacy regarding content on social media. This is the urgency in this research as a form of public education and increasing digital literacy regarding content on social media, so that people can see the meaning behind content such as the online gambling "Pola Gacor" content on YouTube.

LITERATURE REVIEW

Roland Barthes Semiotics

Semiotics is the study of signs and symbols and their use or interpretation, and Roland Barthes is one of the main figures in the development of this theory. The basic assumptions of semiotics according to Barthes start from the understanding that signs consist of two main components: signifiers *(signifier)* and omens *(signified).* The signifier is the physical form of the sign, such as a word, image, or sound, while the signified is the concept or meaning associated with the signifier. Barthes emphasized that the relationship between signifier and signified is arbitrary, meaning that there is no natural relationship between the form and meaning of a sign (Hartley, 2023).

Barthes expanded this concept by dividing the meaning of signs into two levels: denotation and connotation. Denotation is the literal or basic meaning of a sign, a meaning that can be understood directly without additional interpretation (Paul, 2020). Denotation is a sign that produces an explicit meaning (Julita & Amminiyani, 2023). For example, the image of a dog denotatively just means "dog". However, Barthes argued that the meaning of a sign does not stop at denotation, because there is always an additional layer of meaning called connotation

Connotation refers to more complex additional or associative meanings, which are influenced by culture, personal experience, and social context. Barthes points out that connotations are often

used to convey certain ideologies or deep cultural values (Antika et al., 2020). Connotation is a meaning that can produce a second, implicit meaning (Nasution et al., 2024). Connotation does not just have additional meaning but contains both parts of the denotational sign that underlies its existence (Parji & Prihandini, 2023). For example, the image of a dog can carry connotations such as loyalty, friendship, or even fear, depending on the individual›s cultural background and experiences.

One of the most famous concepts introduced by Barthes is mythology. This term refers to a broader and more complex system of connotations, where signs are used to form and convey cultural myths. Myth is a narrative description of something holy or sacred (Wibisono & Sari, 2021). Myths are narratives or concepts that are widely accepted in society and function to maintain dominant ideologies. For example, advertisements featuring luxury cars not only sell products but also convey myths about social status and success (Bastiaansen, 2019).

Hyperreality on Social Media

Hyperreality is a concept first introduced by the philosopher and cultural theorist, Jean Baudrillard. Hyperreality refers to a situation where the boundaries between reality and simulation become blurred so that what is real and what is not real is difficult to distinguish (Baudrillard, 1994; Pradhana & Tania, 2021). In the context of social media, hyperreality occurs when digital representations of people›s lives become so dominant that they not only reflect reality but instead replace or distort that reality (Komala, 2018). The basic assumption of hyperreality is that in a modern society heavily influenced by mass media, our reality is shaped more by representations and simulations than by direct experience. Baudrillard argued that signs and images have lost their connection with reality and have become a reality in itself. Simulacra, or replicas of reality, become more important than the original objects they represent (Baudrillard, 1994; Wardhana, 2022).

According to Jean Baudrillard, the world of hyperreality dominated by the latest information and communication technology means that humans have lost their objectivity (Masut et al., 2023). The phenomenon of hyperreality is very high in the current digital era and has a very significant impact on individual and societal perceptions. Social media creates an "enhanced" version of life, where everything seems more beautiful, more interesting, and more desirable than it is (Batsis & Bitsikas, 2022; Manurung et al., 2022). Hyperreality on social media utilizes various technologies and media to produce fantasies or other simulations, causing people to no longer be able to differentiate between what is real from what is fake, what is real from what is virtual, and what is real from fantasy (Haryono, 2020).

Technology has a big role in the formation of simulations, as research conducted by Wardhana shows that the hyperreality phenomenon can be seen from the war simulations found throughout the game, the weapons used, the chosen characters that players can use, to the virtual world that becomes the battle arena (Wardhana, 2022). Furthermore, in research conducted by Maharani, TikTok technology

and social media show a hyperreality of TikTok content creators› self-display that exceeds the existing reality which is considered to display lies (Maharani et al., 2022). Hyperreality that occurs on social media such as TikTok can be built through the use of filters, narrative stories, gender blurring, and disguising social status (Cahyaningrum et al., 2024).

METHOD

This research uses a qualitative approach with a critical research paradigm. A qualitative approach allows researchers to understand social phenomena in natural contexts and see meaning from participants› perspectives (Creswell, 2021). A critical paradigm was chosen to examine how power and ideology work in the media (Denzin et al., 2018). As is the case in YouTube content related to "Pola Gacor" in online gambling

The research method used is semiotics, with a Roland Barthes perspective. Semiotics is the science of signs and how they work in the communication process (Sudariyah, 2022). Roland Barthes emphasizes the analysis of two levels of meaning, namely denotation and connotation, as well as the concept of myth which explains how ideology is hidden behind signs (Antika et al., 2020). The use of Roland Barthes› semiotic method in this research is to deepen analysis of how digital content builds hyperreality through the construction of signs and symbols and their impact on audience perception. By theoretical, this research enriches the discourse about images And hyperrealities in a digital context, which is relevant in the era of dominance of social media as a shaper of social reality.

The observation unit is more specific to the "Pola Gacor" content in YouTube videos. This research analysis unit focuses on uncovering the "Pola Gacor" content on the Jekho Story account which has 11.9 million subscribers. This content is interesting to analyze because within 3 hours after it was uploaded it was watched 2,500 times. This content is also interesting to analyze because in less than 25 minutes, the content shows online gambling wins reaching 1.4 billion rupiah with an initial balance of 62 thousand rupiah.

This content features strategies that claim to increase the chances of winning at online gambling and often blur the lines between reality and fantasy. Data analysis was carried out through Barthes› semiotic stages. First, denotative analysis to understand the direct description of the video content. Second, connotative analysis explores the hidden and ideological meaning of the content. Third, analyze myths to reveal the big narratives that shape public perceptions about winning in online gambling.

To increase the validity and reliability of the data, researchers used source triangulation by comparing information from various sources such as interviews with experts, observation through element films, and studies library previous research. By collecting and confirming data from several sources, will gain a deeper understanding of the phenomenon being studied, reducing bias, and ensuring that findings do not rely on just one perspective (Creswell & Poth, 2018; Yin, 2023).

RESULTS AND DISCUSSION

This research analyzes YouTube video content showing "Pola Gacor" in online gambling to reveal how the hyperreality of winning is constructed. Research was conducted by collecting and analyzing YouTube video content on the Cerita Jekho account which has 11.9 million subscribers. This content is interesting to analyze because within 3 hours after it was uploaded it was watched 2,600 times.

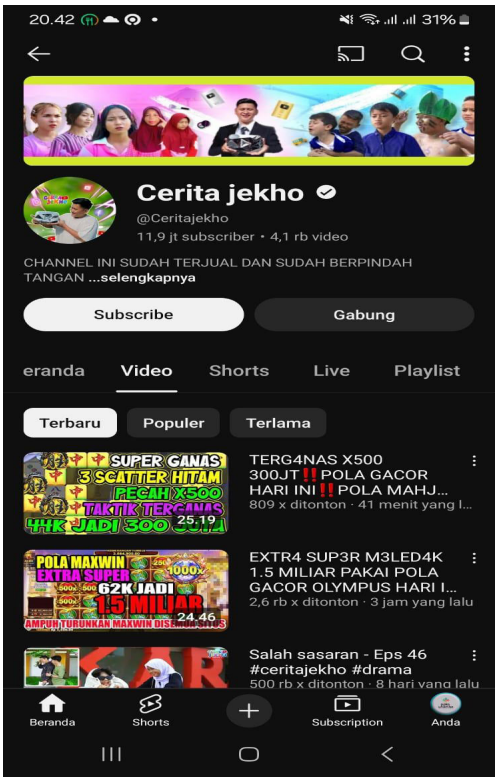

Figure 1.

Content Title and Thumbnail

Source: YouTube account @ceritajekho

At the opening of the video, the content creator displays a pattern (Figure 2) that viewers can follow. This pattern is called the "Pola Gacor". This online gambling game with the "Pola Gacor" is shown live and added with interactive creator content comments.

Figure 2. "Pola Gacor"

Source: YouTube account @ceritajekho

This content also shows that the "Pola Gacor" mentioned above can provide opportunities for scatters to appear (Figure 3) so that winnings are doubled.

Figure 3.

Multiple Wins Through Scatter

Source: YouTube account @ceritajekho

This content also shows large multiplication numbers (Figure 4) in bright colors so that it attracts the audience›s attention. This strengthens the "Pola Gacor" shown in this content, increasingly attracting the audience›s attention.

Figure 4. Multiplication Numbers

Source: YouTube account @ceritajekho

This content also shows statistical information in the form of winning values (Figure 5) with large numbers with an attractive sound, thereby strengthening the audience›s belief in winning online gambling through the "Pola Gacor". The exploding effects and flying coins also add a special attraction, making the audience continue to believe in victory.

Figure 5.

Winning Statistics Information

Source: YouTube account @ceritajekho

In early video content creator provides statistical information in the form of initial balance (Figure 6) as big as IDR 62,470. This is done to convince the audience that there is a process of increasing the initial balance using the "Pola Gacor".

Figure 6.

Initial Balance Statistical Information

Source: YouTube account @ceritajekho

This content also shows statistical information in the form of the final balance value (Fig. 7) content that is less than 25 minutes long, showing online gambling winnings reaching 1.4 billion rupiah through the ""Pola Gacor"".

Figure 7.

Final Balance Statistical Information

Source: YouTube account @ceritajekho

The "Pola Gacor" content above was analyzed to identify visual signs and text used to describe victory, with the following analysis results:

Table. Identify Signs of "Pola Gacor" Content on YouTube

Visual Elements:
- Prominence large multiplication numbers. - Use of bright colors. - Game statistical information. - Interesting animation and sound. - Emotional content creator expressions such as screaming, laughing, or other expressions of joy.
Text Elements:
- The use of words on thumbnail and video titles such as "Pola Gacor", "pola maxwin extra super" "Extra Super Meledak", "Taktik Terganas", "Olympus Gacor", "Pola Olympus Gacor Hari ini" - Audience comments about success using the same trick

Source: Researcher›s Process, 2024

After identifying the signs, the researcher carried out an in-depth analysis using Roland Barthes› semiotic method, which discusses the meaning of denotation and connotation, as well as myth analysis.

Denotation

Denotation is the first stage of meaning produced by a sign and is the most direct and simple interpretation that can be carried out by a viewer or reader without the need to refer to a wider cultural or social context. Denotation refers to the basic or literal meaning of a sign, which is often universal and can be recognized by most people without the need for additional context. In denotation, the relationship between signifiers *(signifier)* and omens *(signified)* is direct and does not require deeper interpretation (Nuryadi, 2021; Paul, 2020). The denotation of online gambling "Pola Gacor" content on YouTube can be identified through visuals and text.

Denotation often focuses on the object or text itself without considering broader interpretations. Denotation is the first level of meaning, while connotation is the second level which involves additional interpretations influenced by cultural, social, and personal context (Alfreda, 2022; Zuhdah & Alfain, 2020). Based on the identification of visual and text signs in the online gambling "Pola Gacor" content on YouTube, it shows that there is a denotational meaning as follows,

Visual Elements:

- The attractive screen displays on each video often feature a striking win screen with large numbers indicating the win amount. Bright colors like red, gold, and green dominate the screen, accompanied by animations and sparkles to attract attention.
- Content emotional expressions and reactions creators usually show excessive emotional expressions such as screaming, laughing, or expressions of intense joy when a big win occurs. This expression is enhanced by the zoom-in on their faces.
- Game statistics are Information about game statistics such as the number of bets, number of spins, and win ratios that are often displayed to provide an impression of transparency and accountability.

Text Elements:

- Title and Thumbnail: Video titles often use words such as "Pola Gacor", "Taktik Terganas", "Olympus Gacor",

"Pola Olympus Gacor Hari ini", "Pola Maxwin Extra Super" "Extra Super Meledak", to attract viewers. The thumbnail emphasizes words that contain provocative messages and are persuasive about the success of the "Pola Gacor" which is claimed to increase the chances of winning.

- Audience Comments: Comments from the audience often contain praise and testimonials about their success using the same tricks, adding validity and appeal to the content.

Connotation

Connotation refers to the additional or more complex associative meaning produced by a sign. Connotation involves deeper interpretation, influenced by cultural, social context, and personal experience. Barthes considers connotation to be the second layer of meaning, which complements the denotative or literal meaning of the sign. The connotative meaning is strongly influenced by the cultural and social context in which the sign appears (Alfreda, 2022; Nuryadi, 2021; Zuhdah & Alfain, 2020). Barthes emphasized that connotations are often used to convey and strengthen certain ideologies. Signs can be manipulated to carry meanings that support the dominant worldview or values in society (Antika et al., 2020; Bastiaansen, 2019). This can also be seen in the online gambling "Pola Gacor" content on YouTube, through visual identification and text, the connotation meaning implied in the broadcast is as follows,

Visual Elements:

- Big Wins: The use of flashy visuals and over-the-top emotional reactions create the perception that big wins are something that is commonplace and can be achieved by anyone. This manipulates the audience into believing that they too can achieve similar wins with ease.
- Winning and Euphoria: Bright colors, animations, and emotional reactions reinforce feelings of joy and euphoria, which creates the impression that online gambling is a very fun and profitable activity.

Text:

- Winning Strategy: Words such as "Pola Gacor", "Taktik Terganas", "Olympus Gacor", "Pola Olympus Gacor Hari ini", "Pola Maxwin Extra Super", give the impression that there is a certain strategy or pattern that can guarantee victory. This gives false hope that success in online gambling can be replicated by following the tricks provided.
- Impression of Certainty: The use of the phrases "Maxwin Extra Super" and "Extra Super Explode" creates an unrealistic illusion of certainty and certainty, obscuring the reality that online gambling relies heavily on luck.

Myth

Barthes defines myth as a type of discourse *(discourse)* that functions to communicate ideological messages through signs. Myths are not just stories or legends, but specific ways of using language and signs to codify certain meanings that support dominant ideologies (Hartley, 2023). Through Roland Barthes› semiotic lens, we can understand how social media content can manipulate public

perception and normalize risky behavior. Through the "Pola Gacor" content, the audience›s perception has been successfully manipulated by presenting a myth, thereby instilling an ideology in the audience in the form of hyper-reality of victory and normalization of online gambling activities.

Hyperreality Victory

The use of strong signs visually and textually has constructed an interesting and seductive reality, which is far from actual reality, known as hyperreality. Hyperreality is a condition where society currently lives in a world full of simulacra or representations of something that does not have an original referent (Baudrillard, 1994; Maharani et al., 2022). Today›s modern society coupled with the development of information technology makes simulations and representations more important than reality itself. Hyperreality creates a condition in which falsehood blends with authenticity; the past blends with the present; facts are confused with fabrications; the sign merges with reality; lies combined with truth (Rajagukguk & Sofianto, 2020).

Content on YouTube that displays ""Pola Gacor"s" in online gambling is a concrete example of this phenomenon, where the videos and narratives shared are often more dominant than real reality. The "Pola Gacor" content on YouTube creates the "hyperreality of winning" in online gambling. The analysis shows that the use of visual signs and text in the "Pola Gacor" content on YouTube plays a significant role in forming the hyperreality of victory in the minds of viewers. The forms of simulation in the "Pola Gacor" content are as follows:

There is an editing process that makes winning look easier or more frequent than in reality and there are tutorials or guides that promise definite results.

These videos create a reality of the fact that online gambling is an effective way to earn money quickly and easily. This hyperreality makes viewers believe that big wins are something that happens regularly and can be achieved easily.

The use of strong visual and textual signs creates a reality that is more interesting than the actual reality. This blurs the lines between reality and representation, making it difficult for viewers to differentiate between the two.

This "Pola Gacor" content becomes a myth that operates by manipulating the relationship between the signifier and the signified. Signifiers are used to express the signified desire by ideology. This process often involves the use of strong symbols and metaphors to influence the audience›s perceptions and emotions (Bastiaansen, 2019; Nurdiansyah et al., 2023). This "Pola Gacor" content has succeeded in manipulating the audience›s perception to form a winning hyperreality.

The influence of this kind of content cannot be underestimated. Studies show that exposure to big wins in online gambling can increase interest and participation in gambling activities (Hing et al., 2015; King et al., 2010). The implication is that viewers exposed to this content may feel compelled to try online gambling in the hope of landing a big win like the one shown in the video. They may ignore the fact that gambling is a high-risk activity that can cause significant financial loss. This hyperreality of winning can lead to an

increase in the number of people involved in online gambling, which in turn can increase the level of gambling addiction and financial problems in society.

Normalizing Online Gambling Behavior

One of the main functions of myth is to convey and strengthen the dominant ideology in society. Roland Barthes understands ideology as a false consciousness that makes people live in an imaginary and ideal world, even though the reality of life is not actually like that (Kanzunnudin, 2022). Myths function to make ideology appear natural and undeniable. In this way, myths help maintain the status quo and existing power structures. Barthes calls this process the "naturalization" of ideology (Antika et al., 2020; Sudariyah, 2022). Naturalization is the process by which meanings produced by a particular culture or ideology become widely accepted as natural. This means that society accepts the meaning without questioning its origins or social construction. This process helps maintain the dominant ideology by making it appear as part of "nature" (Hartley, 2023). Through naturalization, meanings that are socially constructed are perceived as something natural and unavoidable. The "Pola Gacor" content on YouTube has indirectly contributed to building social construction and instilling an ideology about online gambling in society, as follows:

This content also normalizes the practice of online gambling, making it an accepted and even desirable activity among the public. This creates the perception that gambling is a normal activity that does not carry significant risks. By showing big wins and positive emotional reactions, these videos ignore the potential financial losses and addiction that online gambling can cause.

This "Pola Gacor" content can also be a spectacle that can normalize online gambling behavior. This can lead to gambling behavior problems, especially in cloud communities that have minimal digital literacy and are therefore more easily influenced by the content they consume on social media (Delfabbro et al., 2014). The psychological effects of repeated wins in the "Pola Gacor" video are also important to consider. Remember, constant exposure to social media content about big wins can create unrealistic expectations and encourage risky gambling behavior (Auer & Griffiths, 2022). This content can normalize online gambling practices and make it an activity that is accepted and desired by society. This has the potential to change the public›s perception of gambling, making it appear to be a legitimate, legal, halal, and effective way to earn money. Viewers may become more permissive towards online gambling and consider it a part of everyday life, without considering the negative consequences it may have.

This research found that there is meaning in each sign which has two levels of meaning: denotation (literal meaning) and connotation (deeper meaning or cultural association). In the context of this research, signs such as visual wins, jackpot sounds, and success narratives not only function denotatively as representations of the gambling experience but also connotatively create myths about the ease and certainty of winning. This process produces hyperreality in which the

audience experiences a reality that is more "real" than reality itself, as proposed by Baudrillard in his theory of simulacra.

Viewed from a Communication Science perspective, this research makes an important contribution by expanding our understanding of how digital media creates and manipulates social reality. Media, in this case, YouTube, not only functions as a content distribution platform but also as an active actor in shaping cultural myths and audience perceptions. This research shows how digital content combines visual strategies, narratives, and cultural symbols to influence audience emotions and behavior. These findings are relevant for discourse on persuasive communication, digital propaganda, and media literacy.

This research is new compared to previous studies because it specifically examines the phenomenon of hyperreality in the context of "Pola Gacor" content on YouTube, which is still rarely discussed in Communication Studies. Previous studies have focused more on analyzing the impact of online gambling in general or on digital marketing strategies, without highlighting specifically the role of social media in constructing hyperreality. By integrating Roland Barthes› semiotic theory into the context of digital culture, this research enriches understanding of how digital media signs can create new myths that are relevant in the information age.

Although Roland Barthes› semiotic theory is very useful for deciphering the meaning of signs in digital content, this theory has several limitations. First, Barthes› approach tends to focus on textual and symbolic analysis, thus providing less space for understanding the broader social, political, and economic context. Second, this theory does not directly consider the impact of these signs on the audience, which requires a psychological or empirical approach to complement the analysis results. In the context of this research, this criticism can be overcome by combining a semiotic approach with quantitative methods or audience case studies to provide a more holistic picture of how "Pola Gacor" content actually influences audience behavior.

Overall, this research makes a new contribution to the study of Communication Science by applying Roland Barthes› semiotic theory to complex digital cultural phenomena. By showing how "Pola Gacor" content on YouTube creates a hyper reality that shapes audience perceptions of online gambling wins, this research not only expands theoretical understanding but also provides practical insights relevant to media literacy and digital content regulation. Criticism of the limitations of Barthes› theory becomes an opportunity for further development through the integration of a broader interdisciplinary approach.

CONCLUSION

Roland Barthes› semiotic analysis shows how "Pola Gacor" content on YouTube creates hyperrealities of winning online gambling and normalizing online gambling behavior in society through the use of strong visual and text signs. Hyperrealites this victory created a myth about ease and success in activity online gambling, which has the potential to influence people›s behavior and perceptions

of gambling. Exaggerated representations of winnings and strategies that are claimed to be accurate through "Pola Gacor" create the illusion that online gambling is a profitable and risk-free activity. This research emphasizes the importance of critical awareness of media content and its impact on social reality.

This research makes a significant contribution to the development of knowledge in the field of Communication Science, especially in the study of media representation and reality construction. The novelty of this research lies in exploring how "Pola Gacor" content on YouTube creates hyperreality through visual signs and narratives that form false perceptions about online gambling wins, a phenomenon that has not been widely discussed in the context of digital communication. Through Roland Barthes› semiotic method, this research provides a new perspective on how digital media not only conveys messages but also builds new myths and social realities that influence audience subliminally. This study also highlights the role of social media as a strategic space for persuasive communication that blurs the lines between education and covert promotion, expanding the discourse on the impact of media in shaping people›s behavior. These findings provide a fresh contribution to Communication Science, especially in understanding the construction of reality in digital culture and its implications for audience behavior.

This research has several weaknesses, including limited analysis on the YouTube platform only, content samples that may not cover all existing variations, and Roland Barthes› semiotic approach which is subjective and does not evaluate the direct influence of content on audience behavior. For future research, it is recommended to expand coverage to various social media platforms, use triangulation methods to reduce bias, conduct longitudinal analysis to track changes in content, investigate the psychological impact on viewers, conduct comparative studies between different types of online gambling content, involve regulatory perspectives to formulate effective policies and develop predictive models to understand the factors that attract viewers to "Pola Gacor" content and their influence on gambling decisions.

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The Analysis of Creative Content Virality in Jawa Pos-Radar Lawu Digital Media in the Era of Technology, Information, and Communication

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Abstract

Jawa Pos-Radar Lawu is part of the Jawa Pos Group which is oriented towards presenting important, interesting, and up-to-date information from various regions around Mount Lawu. Despite being less than a year old, this media outlet is dedicated to producing creative content through digital platforms. This is reflected in the diverse topics chosen periodically, which are based on their potential to be viral. This study aims to examine the virality of creative content on Jawa Pos-Radar Lawu's digital media as a strategic approach to public communication in the context of the information and communication technology revolution. The researcher formulated two main research questions: (1) What factors contribute to the virality of content on Jawa Pos-Radar Lawu's digital media? This study employs a qualitative approach, with the researcher serving as the primary instrument for data collection. The research involves gathering data from the following sources: (1) content documents with the highest visitor numbers, (2) visitor statistics from March, April, and May, (3) recorded interviews with key informants, and (4) direct observation of Jawa Pos-Radar Lawu's digital media. The data analysis process includes three stages: data reduction, data presentation, and drawing conclusions. The findings indicate that the virality factors exhibited by Jawa Pos-Radar Lawu align with Berger's six theories of contagion: social currency, trigger, emotion, public, practical value, and story. The most dominant principles used are trigger, emotion and story.

Keywords: *Virality, Creative Content, Digital Media, Jawa Pos, Radar Lawu*

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Analisis Viralitas Konten Kreatif Media Digital Jawa Pos-Radar Lawu di Era Teknologi, Informasi, dan Komunikasi

Abstrak

Jawa Pos-Radar Lawu merupakan bagian dari Jawa Pos Grup yang berorientasi menyajikan informasi penting, menarik, dan terkini dari berbagai daerah di sekitar Gunung Lawu. Meski belum genap berusia setahun, media ini secara serius menggarap konten kreatif yang disajikan melalui media digital. Hal ini terbukti dari berbagai topik yang dipilih setiap periode tertentu berdasarkan viralitas topik tersebut. Penelitian ini akan menganalisis viralitas konten kreatif media digital Jawa Pos-Radar Lawu sebagai strategi komunikasi publik di era revolusi teknologi informasi

dan komunikasi. Peneliti mengidentifikasi dua rumusan masalah, faktor-faktor apa saja yang mempengaruhi viralitas pada media digital Jawa Pos-Radar Lawu? Penelitian ini menggunakan pendekatan kualitatif dengan peneliti sebagai instrumen kunci riset. Adapun penerapannya dalam penelitian ini, peneliti mengumpulkan data dari (1) dokumen konten dengan pengunjung terbanyak, (2) data kunjungan dari bulan Maret, April, dan Mei, (3) rekaman wawancara dengan narasumber, dan (4) observasi secara langsung media digital Jawa Pos-Radar Lawu. Adapun tahapan analisis data, yaitu reduksi data, penyajian data, dan penarikan simpulan. Hasil dari penelitian ini adalah faktor-faktor viralitas yang dilakukan oleh Jawa Pos-Radar Lawu memenuhi enam prinsip penularan Berger, yaitu *social currency* (mata uang sosial), *trigger* (pemicu), *emotion* (emosi), *public* (umum), *practical value* (nilai praktis), dan *story* (cerita). Prinsip yang paling dominan digunakan adalah *trigger* (pemicu), *emotion* (emosi), dan *story* (cerita).

Kata Kunci: *Viralitas, Konten Kreatif, Media Digital, Jawa Pos, Radar Lawu*

Introduction

The significant development of information and communication technology has succeeded in creating a new world known as the global village. This view stems from the rapid and widespread development of electronic-based information media since the 1950s (Pamungkas, 2017). Radio and television became the first information technology that succeeded in providing convenience in disseminating information throughout the world. Furthermore, the invention of the internet has succeeded in accelerating the dissemination of information and communication.

The view of the *global village* has reconstructed new values that are developing in society. Hidayat (2016) explained that the continuous technological development throughout time indicates that there has been a significant process of change in media technology innovation and discovery. This theory also confirms that information technology and media have become an important part in the history of the development of human civilization.

This development has intensified with the invention of internet. Especially entering the era of the industrial revolution 4.0. In addition to the innovation of artificial intelligence development, everything began to be connected and automated with the internet. This is commonly referred to as the *Internet of Things* (IoT). There are four major changes in information and communication media in this era. This includes: (1) the transformation of media content into digital formats, (2) changes in media production processes, (3) improved ease of distributing media content and higher levels of public media consumption, and (4) increased interaction between media users and media content (Puspitaningrum, 2022). The final point has successfully reshaped community habits, allowing media users to engage in discussions by providing *feedback* or even becoming content creators themselves.

The term "viral" refers to content that influences audiences to share it with others, enabling its rapid dissemination within a short period (Porter, 2006). Permana and Yusmawati (2019) define viral content as creative messages that are continuously shared from one recipient to a larger collective or audience, with each recipient further disseminating it to other potential recipients. This term is likened to a virus

that has the ability to spread quickly. Like a virus within a computer or human body. The difference is that this "virus" does not harm any physical components of the body. However, it has the potential to amplify the meaning of the content (Permana & Yusmawati, 2019). From this term, the concept of how a product or idea spreads virally is formed, which is then referred to as virality.

The need for virality requires content creators to consider the perspective of the user or recipient before creating or publishing the content (Suciati, 2020). This need, as a tool to capture consumers (readers), is effectively recognized by the Jawa Pos Group. This media company quickly switched to a digital model by creating more than 134 sites (Lenggawa, 2019). This is a vertical integration strategy that involves strengthening public communication channels. One of the strategies includes establishing digital media outlets in various regions to meet the community's demand for local information (Christiani, 2015).

In its journey, Jawa Pos has experienced both the challenges and successes of media growth. It faced a significant decline in 1982, until its sale to PT Grafiti Pers, the publisher of Tempo Newspaper and Magazine. Eric Samola (President Director of PT Graffiti Pers) appointed Dahlan Iskan who was then the Head of the Tempo Editorial Office in East Java as the person in charge for Jawa Post. Under Dahlan Iskan's leadership, Jawa Pos underwent significant development and became one of the major media outlets in Indonesia. Dahlan Iskan successfully expanded Jawa Pos, establishing more than 150 print and television media outlets. At its peak in 1996, Jawa Pos managed to become the first Indonesian media to get the World Press Photo of the Year (Lenggawa, 2019).

In 2010, Jawa Pos recorded having 165 local newspapers in Indonesia. In East Java, Jawa Pos emerged at the forefront as the largest print media (Lenggawa, 2019). Building on the success of its local newspapers, Jawa Pos expanded into digital media as a response to the challenges of the modern era. Starting from www.jawapos.com as the main digital media, then creating sub-domains in each region as a strategy to attract readers massively.

Jawa Pos-Radar Lawu, a part of the Jawa Pos Group, focuses on delivering important, engaging, and up-to-date information from various regions surrounding Mount Lawu. Following the successful development of its first sub-domain, Jawa Pos-Radar Madiun, which served the Madiun Raya area, Jawa Pos launched its second sub-domain. Jawa Pos-Radar Lawu is one of the second sub-domains of Jawa Pos. Despite being less than a year old, this media outlet is dedicated to producing creative content tailored for digital platforms. This is evident from the various topics chosen every certain period based on the virality of the topic.

Awareness of the potential for virality to attract readers drives *content creators* at Jawa Pos-Radar Lawu to take various steps to make their content go viral.

Several factors contribute to triggering virality, including analyzing the nature of the message, crafting adaptive topic explanations for diverse audience groups, being responsive to feedback, considering

audience diversity, implementing strategic communication, recognizing the short duration of audience attention, and understanding that the message's meaning is prone to distortion and fluctuation (Delza Algiwity et al., 2022, p. 26).

In Indonesia, both digital marketing practitioners and academics recognize that the virality of creative content has the potential to attract a large number of prospective consumers. A number of studies with the theme of virality have been conducted with various different objects, such as the phenomenon of trash-talking virality on tiktok (Anaqhi & Arviani, 2023), virality and content patterns of public figures (Masloman, 2022), viral marketing as a marketing strategy (Sari & Paramita, 2022), message commodification and information virality on youtube (Permana & Yusmawati, 2019), and the virality of independent musicians in social media (Suciati, 2020).

Referring to the theme of similar research that has been conducted, there are 2 novelties in this study. First, there has been no research focusing on local digital media. In this case, Jawa Pos-Radar Lawu focuses on broadcasting regional news from areas around Mount Lawu, including Magetan, Karanganyar, Ngawi, and Ponorogo. Second, this study analyzed the virality factors based on Jonah Berger's theory of transmission.

Referring to the description above, this study will analyze the virality of the creative content of Jawa Pos-Radar Lawu. Virality in this case is taken from 10 creative content with the most visitors on the Jawa Pos Radar Lawu media. Researchers analyzed what factors influenced the virality of Jawa Pos-Radar Lawu digital media.

Literature Review

Radar Lawu a part of Local Media Jawa Pos Group

Aisyah (2023) in The fourth chapter of article 14 on public broadcasting states that a Local Public Broadcasting Corporation can be established at the provincial, district, or city level.

The existence of local media is seen as building democratization at the regional level. This is shown in three aspects: freedom of information, conflicts with authorities, and responses to community demands (Susanto, 2011). Freedom of information is seen as a trigger for media criticism. Furthermore, the media plays a critical role in overseeing government policies.

Local media is considered an alternative mechanism for overseeing regional authorities. Because the national media is considered too centrally oriented, meaning that it covers news on a national scale only (Susanto, 2011). Hence, it can be observed that there are conflicts between local media and local authorities. Moreover, good local media cannot be bought with mere financial resources.

The existence of local media also answers the demands of people who are seeking updates relevant to their area. It makes local media seen as being able to represent the aspirations or complaints of the community for their dissatisfaction with the government, in addition to being a credible provider of information on events around the area.

Dewi (2019) explains that Jawa Pos has real contribution as a trusted newspaper since 1986. It can be seen from its contribution to society and government. Jawa Pos consistently provides information in various fields. It starts from politics, economics, education, sports, lifestyle, entertainment, caricatures, and culture, to sports. Jawa Pos is also seen as capable of reviving the community economically. It is because Jawa Pos serves as a bridge between regional communities and local government policies.

Creating interactive digital media in each region is part of the Jawa Pos Group's vertical integration strategy to expand its audience reach. According to the data Christiani (2015), , in 2015 Jawa Pos reached more than 141 local and national newspapers, magazines, tabloids, radio, and local television in Indonesia. The Jawa Pos Group began its business with the Jawa Pos newspaper and later expanded by establishing various other media outlets and ventures.

The media convergence policy is one of Jawa Pos' strategies to address the challenges of modernity. Radar Lawu is one of the many local media alternatives under Jawa Pos that point to media convergence in the era of globalization.

Jonah Berger's Theory of Contagion

Berger (2013: 6) says that a certain product or idea can become very popular because it has better value than others. Furthermore, Berger (2013) explains that products or ideas become popular for two key reasons: the impact of social transmission and their ability to trigger word-of-mouth.

Social transmission makes consumers feel they need the product or idea. Meanwhile, word-of-mouth is the traditional language to spread virality, which is the process of news or information being shared from one consumer to another quickly and widely in a short time.

Berger (2013) explains that there are six principles of contagion. These six principles are called the six STEPPS, namely social currency, trigger, emotion, public, practical value, and story.

First, social currency is providing value to consumers. This approach ensures that consumers experience the same satisfaction that others have received from the service.

Second, triggers are likened to reminders of a related concept or idea (Berger, 2013: 89). Triggers are the leverage for an idea or product to become widespread. It may occur in many ways. For example, a fast food restaurant might gain attention not solely for its delicious cuisine but because of its quick service. It, then, becomes a key factor that drives conversation and recommendations.

Third, emotion refers to the ability to evoke a strong emotional response from consumers. In this context, consumers feel a strong emotional connection with a brand. Hence, they do not hesitate to recommend his emotional experience to other potential customers.

Fourth, the concept of "public," borrowing from the expression "monkey see, monkey do," refers to Berger's (2013) explanation that people are inclined to emulate what they observe others doing. Even if what they see is something that is widely followed or used by many people.

Fifth, it is practical value. Berger (2013: 197) considers that people like to discuss information that is practical and useful. Especially, ideas or products that can be useful and facilitate their daily activities.

Sixth, the story that the content creator takes on**.** The power of story can enhance the appeal of products or ideas to potential customers. It serves as a bridge, making ideas or products more accessible and engaging for potential customers.

In an article, Wood (2024)

Researchers will utilize Berger's six principles of contagion to analyze the virality of creative content produced by Jawa Pos-Radar Lawu's digital media.

Methods

This study used a qualitative approach with the researcher as the key research instrument (Lune & Berg, 2017). The qualitative approach is utilized to provide a detailed and comprehensive explanation of a phenomenon through data collection tailored to the research requirements (Sidiq & Choiri, 2019).

This aligns with Creswell's perspective, which states that qualitative research explores and understands meanings through the experiences of individuals or groups derived from social phenomena (Cresswell & Cresswell, 2018). This research describes the virality factors in the creative content of Jawa Pos-Radar Lawu digital media using Jonah Berger's (2013) contagion theory. Virality in this case is taken from 10 creative content with the most visitors on the Jawa Pos Radar Lawu media.

Quintão et al. (2020) identified six forms of data collection: (1) recorded archives, (2) archival recordings, (3) interviews, (4) direct observation, (5) participant observation, and (6) the use of technological devices. The research involves gathering data from the following sources: (1) content documents with the highest visitor numbers, (2) visitor statistics from March, April, and May, (3) recorded interviews with key informants, and (4) direct observation of Jawa Pos-Radar Lawu's digital media.

The researcher identifies the 10 most-visited creative content pieces each month and examines the factors driving their popularity. Data and analysis findings are validated through interviews with relevant sources.

The informant for this research is Nur Wahid, the senior editor of Jawa Pos-Radar Lawu. He has been working as a journalist since 2017. Initially, he was assigned to be a reporter for Jawa Pos-Radar Madiun. By the end of 2023, Nur Wahid was entrusted with leading the development of digital media at Jawa Pos-Radar Lawu due to his professional accomplishments. Nur Wahid's career has gained further recognition as he secured first place in the print media category of the journalism competition during OJK Kediri's Financial Inclusion Month in 2020. Nowadays, in addition to concurrently serving as an editor at Jawa Pos-Radar Lawu, Nur Wahid is still trusted as a senior journalist for the printed version of Jawa Pos-Radar Ponorogo.

Researchers used data analysis techniques developed by Miles et al. (2014), namely data reduction, data presentation, and conclusion drawing. Data that has been collected will be reduced based on research needs. After that, the data will be presented

through narration to explain the research topic. The researcher draws conclusions based on the analysis to answer the research problem.

Results and Discussion

Jawa Pos-Radar Lawu is oriented towards presenting important, interesting, and up-to-date information from various regions around Mount Lawu. The areas included in the coverage of this media are Karanganyar, Magetan, Ponorogo, Ngawi, and Madiun.

In increasing the number of visitors, Jawa Pos-Radar Lawu not only presents local issues, but also focuses on issues that are currently being discussed. For this reason, there is a link between local issues and national issues to continue to maintain the existence of Jawa Pos-Radar Lawu. This was acknowledged by Nur Wahid.

> *"In the early years, the main mission was to increase the Lawu Radar so that it could be easily found. So, we use a hot issue. Apart from that, we also continue to carry out the strategy of including local news in accordance with the media's vision." (Nur Wahid, 2024)*

In its early stages, this media primarily sourced news from the print media within the Jawa Pos Group, specifically Radar. Starting from Radar Madiun, Radar Ponorogo, Radar Ngawi, Radar Magetan, and Radar Karanganyar. They used cultural topics as a means to engage a broad audience of readers.

> *"In the first months, we were still mapping our readers, so we reproduced news from Radar's printed media in Greater Yogyakarta plus Karanganyar.... Nah, to attract a larger audience, we emphasize cultural topics that include short stories, poems, and cultural essays." (Nur Wahid, 2024)*

As a senior editor, Nur Wahid recognizes the potential in several high-readership topics, including travel, lifestyle, and viral subjects that align with mainstream national issues. He focused his team on those topics.

Nur Wahid's ingenuity in seeing opportunities paid off. In May 2024, Jawa Pos-Radar Lawu emerged as the second highest-visited new sub-domain digital media within the Jawa Pos Group in Indonesia. This achievement is proof of the work of the *content creator* team directly mentored by Nur Wahid.

According to Lenggawa's research (2019), the Jawa Pos Group operates 134 regional websites by creating sub-domains for each regional site. Jawa Pos Group has the main domain jawapos.com.

Radarmadiun.jawapos.com (Radar Madiun digital media) is the first sub-domain to become an extension of Jawa Pos Group in the Madiun area. Radar Madiun digital media is one of the many sub-domains established by the Jawa Pos Group. Other examples include radarkediri.jawapos.com, radarbromo.jawapos.com, and similar media outlets. It represents an effort by the Jawa Pos Group to develop digital media with a local focus.

According to an interview with Nur Wahid, the Jawa Pos Group considers the strategy of localized digital media in each region to be a significant success. This success led them to expand their network in 2021 and 2022 by creating additional sub-domains to broaden their readership reach.

> *"Radar Madiun digital media (radarmadiun.jawapos.com) is the first sub-domain. There are many first sub-domains from Jawa Pos, for example Radar Kediri, Radar Bromo, Radar Solo, and many more. This sub-domain is regarded as highly effective; thus it is referred to as the primary sub-domain. Based on that, Jawa Pos Group initiated the creation of the second sub-domain, Radar Lawu is one of them." (Nur Wahid, 2024)*

Nur Wahid further explained that the establishment of the second sub-domain reflects the Jawa Pos Group's commitment to expanding its reach and addressing the public's demand for locally nuanced information in each region. By leveraging website-based digital media, it is anticipated that the reach will extend to a broader audience and become more economically accessible for readers.

Creative Content Reach of Jawa Pos-Radar Lawu

In order to find out the statistics on Jawa Pos-Radar Lawu digital media visits, researchers have two data sources. The first is from the monthly report obtained by the content creator of Jawa Pos-Radar Lawu. In this context, Nur Imaniyah Purnama, a student involved in the research, also serves as one of the content creators for Jawa Pos-Radar Lawu. From March to May 2024, Nur Imaniyah Purnama produced 102 posts with a variety of different topics. Second, researchers obtained statistical data from the *Google Analytics* dashboard of Jawa Pos-Radar Lawu.

The data in question is in the form of website statistics. Ledford et al. (2010) explain in detail the parts of website statistics. However, in this research, researchers focus on the number of visitors or visitor data. The visit is part of site usage that contains data on the number of visitors (visits), pages that are often opened by readers (page views), and bounce rate data per day.

In Google Analytics, visit data is referred to as "views." Researchers collected statistical data from Jawa Pos-Radar Lawu for March, April, and May. In March there was an increase in visitors of 580.7% or five times more than in February. Starting in March, Jawa Pos-Radar Lawu recruited four *content creators* to supply creative digital media content. In no time, these four content creators succeeded in boosting visitors to Jawa Pos-Radar Lawu by five times compared to the previous month.

> *"In March, the content creators started. The four of them were divided into several topics. The content included topics such as travel, lifestyle, and camping. Then, on that same month, we experimented with creating One Piece content, Due to its large fan base in Indonesia." (Nur Wahid, 2024)*

Figure 1. *Page views of* Jawa Pos-Radar Lawu in April 2024

Source: *Google Analytics* dashboard Jawa Pos-Radar Lawu

Examining the statistics from the page views report for content creators reveals a significant number of readers of Jawa Pos-Radar Lawu's digital media. In March, the creative content produced by Jawa Pos-Radar Lawu's content creators resulted in a total of 103,199 visits.

Figure 2. 10 Jawa Pos-Radar Lawu content in March 2024 with the highest number of visits

Source: *Google Analytics* dashboard Jawa Pos-Radar Lawu

Figure 2 is a report on Jawa Pos-Radar Lawu's digital media visits in March. Every month, Nur Wahid provides this report to monitor and motivate the performance of content creators. According to Figure 2, the increase in visits to Jawa Pos-Radar Lawu was primarily driven by content related to travel, One Piece, hobbies, and lifestyle. These four topics occupied the 10 content with the most visits throughout March 2024. These contents include: 2 travel-related articles, 4 articles on One Piece, 3 lifestyle pieces, and 1 article on hobbies.

In March, the 2 tourist content that entered with the most visitors featured local tourist attractions. First, the Tirto Gumarang tour in Magetan managed to become the article with the most visitors. The title of the article is "*Sedang Viral di Magetan, Tirto Gumarang Siap Jadi Tujuanmu Berlibur di Awal Puasa*". Another, a list of tourist attractions in Magetan with the title *"Destinasi Wisata di Magetan ini Cocok untuk Helaing dari Rutinitas Perkotaan, Gratis Lho"*.

Another thing, local Ngawi content discussing the Ambatron robot which went viral on social media Tik Tok and X (Twitter). The article is entitled "*Viral Robot Ambatron Menyerang Ngawi Menelan Banyak Korban Jiwa, Ini Kisah Lengkap: The Rise Ambatron Episode 1*".

In April, Jawa Pos-Radar Lawu's creative content saw a 28.9% increase in visitor numbers. From March, with 103,199 visits, the number of visits increased to 124,611 in April. In addition to the increase in visits, there was also a 36% rise in the number of readers (users). In March, the platform attracted 53,172 readers, whereas in April, this number rose to 68,521 readers. Here are the statistics from the *Google Analytics* dashboard.

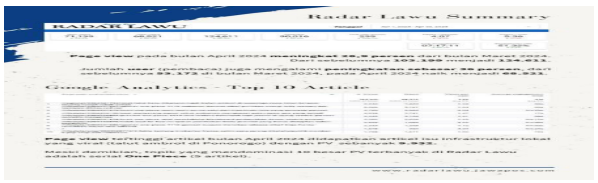

Figure 3. *Page views of* Jawa Pos-Radar Lawu in April 2024

Source: *Google Analytics* dashboard Jawa Pos-Radar Lawu

In April, One Piece-themed content dominated the top 10 most-read articles, with five entries on the list. In addition, lifestyle content is also still favored by readers of Jawa Pos-Radar Lawu. The following is statistical data on the 10 contents with the highest number of readers.

Radar Lawu Summary
RADAR LAWU
Page view pada bulan April 2024 meningkat 28,9 persen dari bulan Maret 2024.
Dari sebelumnya 103.199 menjadi 124.611.
Jumlah user (pembaca) juga mengalami peningkatan sebesar 36 persen, dari sebelumnya 53.172 di bulan Maret 2024, pada April 2024 naik menjadi 68.521.
Google Analytics - Top 10 Article
Page view tertinggi artikel bulan April 2024 didapatkan artikel isu infrastruktur lokal yang viral (talut ambrol di Ponorogo) dengan PV sebanyak 9.932.
Meski demikian, topik yang mendominasi 10 besar PV terbanyak di Radar Lawu adalah serial One Piece (5 artikel).
www.radarlawu.jawapos.com

Figure 4. 10 Jawa Pos-Radar Lawu content in April 2024 with the highest number of visits

Source: *Google Analytics* dashboard Jawa Pos-Radar Lawu

Even though April is dominated by One Piece content, local content can still survive. There are two local contents on the topic of Ambatron events and happenings in Ngawi. The first is the incident where a talut collapsed in Ponorogo with the title "*Viral Talut Baru Dibangun tujuh bulan Ambrol di Ponorogo Jawa Timur Longsor Terjan Rumah Mbah Siman.*" Second, Ambatron's article with the title "*Usai Menyerang Ngawi Robot Ambatron Menguasai Pulau Jawa, Apa yang Terjadi?*".

In May, Jawa Pos-Radar Lawu's creative content saw a further increase of 48.6%. The number of visits rose from 124,611 in April to 185,160 in May.

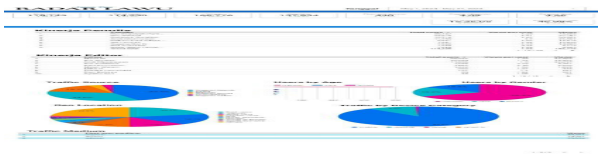

Figure 5. *Page views* **Jawa Pos-Radar Lawu, Mei 2024**

Source: *Google Analytics* dashboard Jawa Pos-Radar Lawu

In May, the content was dominated by the viral news of Vina's murder, which significantly impacted the page views. Four creative contents covered the topic of Vina from various sides. In addition, the topics of travel, national issues, *lifestyle*, and *one piece* still managed to get a lot of readers.

Here are the detailed statistics of the ten most-read May 2024.

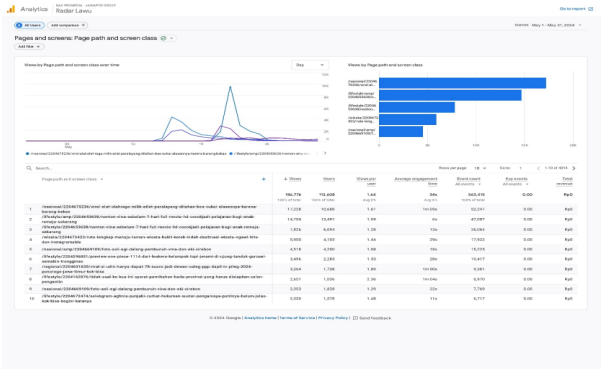

Figure 6. 10 Jawa Pos-Radar Lawu contents in May 2024 with the highest number of visits

Source: *Google Analytics* dashboard Jawa Pos-Radar Lawu

In May, even though it was dominated by viral news about the murder of Vina Cirebon, local content was still consistent in the ten articles with the most visitors. First, tourism content in Ngawi with the title "*Rute Lengkap Menuju Taman Wisata Bukit Kerek Indah Destinasi Wisata Ngawi Hits dan Instagramable*". Second, news about legislative candidates with the title "*Viral Si Udin Hanya Dapat 78 Suara Jadi Dewan Caleg PPP Dapil IV Pileg 2024 Ponorogo Jawa Timur, Kok Bisa?*".

The visit data for Jawa Pos-Radar Lawu's digital media illustrates the growth in readership on a month-to-month basis. This growth in readership is undoubtedly

a key factor contributing to Jawa Pos-Radar Lawu's ranking as the second-highest new sub-domain in terms of visits within the Jawa Pos Group in Indonesia as of May 2024.

Even though it follows the flow of hot topics at the national level, Jawa Pos-Radar Lawu does not necessarily abandon local topics. The method of collaborating between national topics, topics liked by young people, and local topics is the key to maintaining the number of visitors, even continuing to increase.

Virality Factors

Berger (2013: 6) says that a certain product or idea can become very popular because it has better value than others. Furthermore, Berger (2013) explains that products or ideas become popular for two key reasons: the impact of social transmission and their ability to trigger word-of-mouth.

Understanding ideas often stems from exposure to others' perspectives and can be significantly influenced by them. This influence takes the form of language, instruction, and interaction between individuals, all of which are crucial components of social transmission (Jarvis, as cited in Ibda, 2015).

Social transmission makes consumers feel they need the product or idea. It is attributed to the power of language; both verbal and non-verbal, in encapsulating and conveying the essence of a product's idea. Meanwhile, *Getok tular* is the traditional language to say viral, which is the process of news or information being shared from one consumer to another quickly and widely in a short time. Before the word viral was as popular as it is now, *getok tular* was a term used to say an idea or product could spread quickly and rapidly.

Berger (2013) explains that there are six principles of contagion. These six principles are called the six stepps, namely social currency, trigger, emotion, public, practical value, and story. These six principles have been actively employed by the content creators of Jawa Pos-Radar Lawu. The following is the analysis.

Firstly, social currency involves offering unique advantages or benefits to consumers, or in this case, readers, when they engage with content from Jawa Pos-Radar Lawu. The benefits obtained may vary. Social currency can enhance the popularity of an idea because individuals often seek to enhance their self-image by sharing content that they believe will reflect positively on them.

In the era of social media, social currency can be seen in the content shared by a person. For instance, someone who frequently posts about books and the knowledge they've gained from reading them may be perceived as a well-read and intelligent individual. In addition, by sharing information about a book they have read, individuals are effectively recommending it to others, potentially increasing its readers. That's the essence of how social transmission works.

In digital media creative content, the strategy of fostering social transmission is often reflected in the choice of title. In March, the article with the title "*Sedang Viral di Magetan, Tirto Gumarang Siap Jadi Tujuanmu Berlibur di Awal Puasa*" (Going Viral in Magetan, Tirto Gumarang is Ready to Be Your Destination for Vacation at the

Beginning of Ramadan"(1) became the most read creative content with 10,549 views.

The choice of the words *"Sedang Viral"* (going viral) and "*siap jadi tujuanmu*" (ready to be your destination) represent the principle of social currency. The choice of the word "currently viral" gives the impression that the tourist attractions to be read are tourist destinations that are being discussed, visited, and reviewed by netizens. It creates the impression that individuals who read and subsequently share such content are perceived as staying informed about trending topics and being up-to-date with current discussions.

Moreover, in the digital era, there is an increasing tendency for individuals to avoid being outpaced or left behind by current trends. Netizen calls it FoMO *(*Fear of Missing Out*).* This term describes a sense of anxiety or fear about missing out on new developments or trends. It can be in the form of information, a trend, an issue, an event, or even personal experiences. The existence of such feelings is a big trigger in the social transmission of an idea.

Meanwhile, the word choice "*siap jadi tujuanmu*" (ready to be your destination) shows that the reader is the one who is invited to enjoy this tourist attraction. This choice of word directly engages the reader and fosters a sense of familiarity with the readers. It is as if the article was written specifically for the reader.

Additionally, the phrase *"berlibur di awal puasa"* (vacation at the beginning of Ramadan) reflects the current context experienced by the reader, because the article was published during the school holidays at the beginning of Ramadan.

Another example of content leveraging social currency is "*Lengkap Nih Nama dan Ulasan Makhluk Iblis Gorosei di Spoiler One Piece 1110, Salah Satunya Punya Teriakan Bikin Sakit Telinga"* (There it is the complete Names and Reviews of Gorosei Demon Creatures in One Piece 1110 Spoilers, One of Which Has a Scream to Make Your Ears Hurt). The use of the word choice *"lengkap nih"* (the complete) gives readers the value of a complete package of information, that is ready to be presented to readers. It means that when readers read the creative content, they are presented with a complete summary of information without the need to collect various editions of the *One Piece* manga. This also gives the impression that the user is a big fan of *one piece.* Meaning, they followed this *manga* from chapter 1 up to 1110.

This method is used in various creative contents and managed to enter the 10 most-read contents each month. For example, articles such as "*Destinasi Wisata Magetan Ini Cocok untuk Healing dari Rutinitas Perkotaan, Gratis Loh"* (This Magetan Tourism Destination is Suitable for Healing from Urban Routines, It's Free!) (3), *"Tidak Asal ke KUA, Ini Syarat Pernikahan Beda Provinsi yang Harus Disiapkan Calon Pengantin"* (Not Just Going to the KUA, it is a Provincial Marriage Requirement that Prospective Brides Must Prepare) (4), *"3 Fakta tentang Kimberley Fransa Salim yang Jarang Diketahui Publik Member K-Pop VVUP Asli Indonesia"* (3 Facts about Kimberley Fransa Salim that are Rarely Known to the Public: Original Indonesian K-Pop VVUP Member) (5), and *"Nonton Vina Sebelum 7 Hari Full Movie HD, Cocok Jadi Pelajaran Bagi Anak Remaja Sekarang"*((Watch Vina

Before 7 Days Full Movie HD: Suitable as a Lesson for Teenagers Now) (6) all employ this strategy effectively.

Second, triggers are likened to reminders of a related concept or idea (Berger, 2013: 89). Furthermore, triggers help the reader's memory to associate the content with something they are familiar with. This is linked to specific keywords, events, images, ideas, theories, or music. Creative content with the right triggers tends to go viral quickly. It is because the content is in a stream that is widely talked about or even familiar to people.

In practice, a trigger can be anything. What is commonly used is a *keyword*. The application of keywords can vary widely. It can be in the form of a hashtag, in jargon, or even in the title. The purpose of this trigger is so that when the reader reads this trigger, they can associate it with something. Either something familiar to the reader or something that is currently trending.

In this context, Jawa Pos-Radar Lawu strategically incorporates keywords in their content titles to act as triggers for virality. Several keywords that are trending during specific periods are frequently found in the top 10 most-visited content each month.

For example, "One Piece," has a vast fan base for both its manga and anime. This is proven by consistent and significant readership whenever a new chapter and/or episode is released. Nur Wahid recognized this trend and incorporated "One Piece" into the Jawa Pos-Radar Lawu digital media as one of the key topics.

> *"One Piece was chosen for two reasons. First, one of our editors is a fan of One Piece. Secondly, based on research, both the manga and anime have a large fan base. Not only in Indonesia, but also internationally." (Nur Wahid, 2024)*

In April, *one piece* keywords are featured in 5 contents out of 10 most-read contents w in Jawa Pos-Radar Lawu. This data can be seen in Figure 4. The five content titles in April that used the keyword *one piece,* namely *"Spoiler One Piece 1112: Makanan Darurat Elbaf Pulihkan Energi Luffy, Warcury Tak Mempan Ditinju Red Roc"* (Spoiler One Piece 1112: Elbaf's Emergency Food Restores Luffy's Energy, Warcury is Invulnerable to Red Roc)[7] , *"Teori One Piece: Nomi-Nomi No Mi, Satu dari Tiga Buah Iblis yang Guncang Gorosei!"* (One Piece Theory: Nomi-Nomi No Mi, One of Three Devil Fruits that Frightens Gorosei!)[8] , *"Preview One Piece 1114 dari Leakers, Kelompok Topi Jerami di Ujung Tanduk, Gorosei Semakin Trengginas"*(Leakers' One Piece 1114 Preview, Straw Hat Group on the Edge, Gorosei Gaining Ground[9] , "*Teori One Piece: Misi Terselubung Blackbeard Perintahkan Devon Sentuh Gorosei"* (One Piece Theory: Blackbeard's Hidden Orders for Devon to Touch Gorosei)[10] , and *"Spoiler One Piece 1112: Gorosei Nusjuro Menebas Raksasa Elbaf, Tinju Franky Remukkan Wajah Vice Admiral"* (One Piece 1112 Spoilers: Gorosei Nusjuro Slashes Elbaf Giant, Franky's Fist Crushes Vice Admiral's Face)[11] .

The keyword method is also used in other topics, for example the keyword "Vina" was used when the case of Vina's death resurfaced. Especially after the movie "Vina Sebelum 7 Hari" hit theaters. Content featuring this keyword gained a significant impression. In May, 4 contents with the keyword Vina's case made it to the top 10 contents with the highest number of visitors (see Figure 6).

In determining keywords, Mur Wahid considers many things. First, from the scale of virality from *Google Trends.* Secondly, national topics or issues that resonate with or affect the local region. Third, events that are being discussed in the Greater Madiun area plus Karanganyar. Fourth, topics with a consistent reader base. This fourth factor, Nur Wahid took on the topics of *one piece,* lifestyle, hobbies, and tourism.

The third is emotion, meaning being able to resonate with the reader. In this case, readers do not want to feel patronized. In other words, they seek content that entertains and engages their emotions (Berger, 2013: 155).

Amid a lot of content circulating on media homepages, content that can stir emotions strongly can attract the attention of readers. Furthermore, once the attention is captured, it can trigger other actions. Such as liking, commenting, sharing, or simply saving for a re-read.

The emotions evoked can vary widely, including sadness, pity, joy, surprise, excitement, happiness, and more. This element is crucial because it taps into the reader's psyche, influencing their emotional response. Strong positive emotions can lead to actions such as liking and sharing. While negative emotions may result in negative comments or dislikes. Regardless of whether the emotions are positive or negative, successfully evoking emotions can prompt readers or consumers to take action. This underscores the importance of creating creative content that can effectively engage and move emotions.

Jawa Pos-Radar Lawu understands the significance of eliciting emotional responses from readers, starting with compelling titles. The emotional appeal commonly found in Jawa Pos-Radar Lawu's creative content aims to spark desire and curiosity. For instance, the content titled *"Pengen Banget Punya Sepatu Puma x One Piece? Ini Info Harga dan Desain Sneakers Kaisar Laut""* (Do You **Really** Want to Have Puma x One Piece Shoes? This is the Info of the Prices and Design of Sea Emperor Sneakers) (12) The usage of "do you **really** want" is to ignite the reader's interest and curiosity about the topic.

This choice of words can be a trigger for further action. The simplest is to satisfy curiosity, which can lead to additional actions such as sharing the content or visiting a marketplace application to purchase the item. Thus, creative content from media outlets can play a role in driving economic activity indirectly.

Fourth, the concept of "public," borrowing from the expression "monkey see, monkey do," refers to Berger's (2013) explanation that people are inclined to emulate what they observe others doing. Even if what they see is something that is widely followed or used by many people. Especially in the current era, we recognize the term FOMO.

A small but meaningful impact of public value is that people will tend to re-share content that has been shared by others. They are encouraged to do so because they feel that it is natural for others or even for the majority.

Public value in this context is closely linked to consumer trust in a product or idea. So they provide testimonials or share their experiences on their social media platforms. Even more so, when influential figures also provide endorsements or

testimonials, it enhances the credibility of the content. Although this approach is commonly associated with business endorsements.

This strategy is used by Jawa Pos-Radar Lawu to gain many readers. The use of the word "viral" in various content has proven effective in making the content get significant visits. For example, in March, April, and May, the top content with the highest number of readers used the word "viral" in the title. *"Sedang Viral di Magetan, Tirto Gumarang Siap Jadi Tujuanmu Berlibur di Awal Puasa"*(Going Viral in Magetan, Tirto Gumarang is Ready to Be Your Destination for Vacation in Early Ramadan) (1) in March. *"Viral Talut Baru Dibangun Tujuh Bulan Ambrol di Ponorogo, Jawa Timur, Longsor Terjang Rumah Mbah Siman" (*Viral! Just-Built Waterway Collapsed in Ponorogo, East Java, The Landslide Hits Mbah Siman's House)(13) in April. "*Viral Alat Olahraga Milik Atlet Paralayang Ditahan Bea Cukai, Alasannya karena Barang Bekas"* (Viral! Sports Equipment Owned by Paragliding Athletes Detained by Customs, the Reason Being "It's a Used Goods"(14) in May.

The use of the word "viral" engages readers on a psychological level, capturing their attention and curiosity. It then can captivate readers and create the impression that the content is trending or highly popular. Because it is trending, readers feel compelled to engage with it as well. This approach has been proven effective, as evidenced by the significant increase in visits.

Fifth, it is practical value. Berger (2013: 197) considers that people like to discuss information that is practical and useful. Content that offers practical value or benefits tends to attract more attention from readers.

Practical value can include tips, solutions to everyday problems, or useful information that simplifies tasks. Such content can assist readers in solving issues, acquiring new skills, or providing step-by-step instructions. Typically, this type of content is presented in the form of tutorials, whether text-based or video.

Content with practical value is more likely to go viral. Users who find it useful are inclined to share it on social media. Even if they haven't utilized it yet, they may save it for future reference.

Jawa Pos-Radar Lawu's content creators also prioritize producing content with practical value to engage and retain their audience. For example, in March there was an article with the title *"Tidak Asal ke KUA, Ini Syarat Pernikahan Beda Provinsi yang Harus Disiapkan Calon Pengantin"* (Not Just Going to the KUA, it is a Provincial Marriage Requirement that Prospective Brides Must Prepare). This content made it into the 10 most-read articles in March. It is still, in fact, in the top 10 most-read articles in May. Another content with a practical value that skyrocketed was an article with the title *"Banyak Dijumpai di Kuburan, Siapa Sangka Daun Hanjuang Kaya Manfaat Untuk Kesehatan Bisa Obati Ambeien" (*Widely Found in Graves, Who Would Have Thought that Hanjuang Leaves Are Rich in Benefits and Can Treat Ambeien). This content was even the most-read article in April, garnering 245,925 views.

Sixth, the use of story aims to embed the information within a compelling narrative. As Berger (2013) emphasizes, this technique highlights the content creators'

role as experts in crafting compelling stories.

Throughout human history, storytelling has held a profound appeal. It connects various elements and addressing topics that may be considered taboo.

Not only that, Stories have the power to evoke emotions. When emotions are stirred, readers develop a deeper involvement with the core idea, thereby enhancing the impact of the content. The main point in stories is to connect the idea with a story that is resonate closely to the reader.

This technique has been applied skillfully by content creators. Let's look at one example of content with the most visits in March about Tirto Gumarang tourist attraction.

> *MAGETAN, Jawa Pos Radar Lawu - Magetan diberkahi bentang alam yang mempesona. Salah satunya wisata alam Tirto GumArang yang berlokasi tak jauh dari Cemorosewu.*
>
> *Objek wisata di Desa Ngancar, Kecamatan Plaosan, Magetan, ini dapat dijangkau dari depan gerbang pendakian Gunung Lawu Lawu via Cemorosewu.*
>
> *Wisata Tirto Gumarang berjarak sekitar 20 km dari Alun-Alun Magetan. Dengan waktu tempuh perjalanan sekitar 45 menit berkendara. (Pangestu, 2024)*
>
> *(MAGETAN, Jawa Pos Radar Lawu – Magetan is renowned for its captivating natural scenery. One of its gems is Tirto Gumarang Nature Tourism, situated near Cemorosewu.*
>
> *Located in Ngancar Village, Plaosan District, Magetan, this attraction is accessible from the Mount Lawu climbing gate via Cemorosewu.*
>
> *Tirto Gumarang Tourism is approximately 20 km from Magetan Square, which translates to around a 45-minute drive. (Pangestu, 2024).)*

Before delving into the specifics of the tourist attraction's facilities, the content writer sets the scene by describing the natural ambiance surrounding the location. This approach aims to immerse the reader in the pleasant atmosphere of the tourist spot while subtly introducing additional information.

This method, known as the diamond technique, involves framing the core information with an engaging introduction and a compelling conclusion that resonates with the reader.

The closing segment often includes a summary or a call to action. The diamond technique serves as a foundational strategy for Jawa Pos-Radar Lawu's content creators. Given the consistently increasing readership each month, this approach has proven successful.

The diamond technique in writing creative content is a strategy employed by Jawa Pos-Radar Lawu to foster a sense of connection with readers. Nur Wahid acknowledges the significance of this method, stating,

> *"Before diving into content creation, we provide content creators with training on the diamond method." (Nur Wahid, 2024)*

This strategy has proven to be effective because all of Jawa Pos-Radar Lawu's

creative content is wrapped in the diamond writing method. This technique also serves as a strategy for presenting ideas through engaging narratives.

There are three principles of Berger transmission that are dominantly used by Jawa Pos-Radar Lawu, namely triggers, emotions and stories. The most dominant trigger principle for providing keywords to readers. Even though it seems like click bait, Jawa Pos-Radar Lawu still maintains the quality of its content by adapting it to the title topic. Emotions and stories have a significant impact. According to Nur Wahid, one of the news writing methods practiced by Jawa Pos-Radar Lawu content creators is the rhombus method. This method uses the power of the story to open the article and insert the main topic in the middle. The use of diction that evokes feelings is thought to make the reader experience it too.

Conclusion

Based on the results and discussion regarding the analysis of the virality of Jawa Pos-Radar Lawu's digital media creative content in the technology, information, and communication era, it is proven that Jawa Pos-Radar Lawu has effectively implemented various strategies to enhance visits to its creative content. This is demonstrated by the increasing website statistics from March to May. Furthermore, the content that consistently appeared in the top 10 most popular each month indicates that Jawa Pos-Radar Lawu's efforts to boost virality on specific topics have been successful.

Overall, Jawa Pos-Radar Lawu's creative content aligns with Berger's (2013) six principles of transmission: social currency, trigger, emotion, public, practical value, and story.

Firstly, social currency involves offering unique advantages or benefits to consumers, or in this case, readers, when they engage with content from Jawa Pos-Radar Lawu. This element is proven in the title, which may highlight trending topics and present them comprehensively within a single piece of content.

Second, the trigger. In this case, Jawa Pos-Radar Lawu chooses the right keywords to boost visits. Third, emotion, meaning that the content of Jawa Pos-Radar Lawu can resonate with the reader's emotions, especially curiosity. Fourth, public, Jawa Pos-Radar Lawu mostly utilizes the FOMO phenomenon to boost readership. Fifth, practical value, meaning that Jawa Pos-Radar Lawu content presents practical values to their readers. Sixth, *story*, presents information with an interesting narrative. This approach is incorporated into the public policy strategy, specifically through the application of the diamond method in content creation.

Even though it continues to increase, the ten contents with the most visitors every month are not dominated by local content. National topics, hobbies, anime and lifestyle that follow the most recent topics on Google Trends get more visits. This could be an evaluation material for internal Jawa Pos-Radar Lawu. Considering that this media is in accordance with its main vision, namely prioritizing local content.

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Netizens' Opinions on the "Boycott Misleading Horror Movies" Action on Social Media Instagram

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Abstract

This study aims to analyze netizen responses to the boycott of horror films that use religious symbols on Instagram social media, as well as identify factors that influence netizen behavior after watching the film. This research uses a qualitative method with a content analysis approach and a netnography study. The results show that the majority of netizens support the boycott of films that are considered misleading and damaging to the faith, with the film "Kiblat" as one example that is considered to harass Islamic symbols. Netizens› reactions are influenced by various factors, including social factors, personality,religiosity, age, and the role of social media. Instagram, as the main platform, allowed netizens to express their opinions regarding the boycott of this horror movie, which shows that social media has an important role in shaping public opinion and can have a significant impact on the film industry in Indonesia. Netizens› negative reactions to the use of religious symbols in horror films reflect a high sensitivity to religious issues, especially when they are perceived to undermine faith values. This research provides important insights into how religious symbols in horror films can trigger widespread social reactions among social media users, as well as how such reactions can influence trends in the creative industry in Indonesia, particularly in the production of films involving religious elements.

Keywords: *Opinion; Netizen; Boycott; Movie; Horror*

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INTRODUCTION

Indonesian horror films have come a long way since their first appearance in the colonial era with the 1934 film "Doea Siloeman Oeler Poeti en Item", the forerunner of the genre. Initially, Indonesian horror films focused on mystical and supernatural themes that were closely related to traditional beliefs, myths, legends, and folklore filled with spiritual and supernatural nuances.

The golden age of Indonesianhorror films occurred from the 1970s to the 1990s, where the genre reached its peak popularity by combining mystical elements and sensuality, and gave birth to iconic figures such as Suzanna, the "Queen of Indonesian Horror". The films of this era became classics and strengthened the horror genre's position inthe national film industry. Entering the 2000s, Indonesian horror films became more varied, exploring psychological, social, and political themes, as well as exploring internal character conflicts. Controversy arose with the involvement of adult film actresses in the production of horror films, triggering public reaction.

In the recent era, Indonesian horror films have significantly improved in narrative, character development, and cinematography techniques. Films such as "Pengabdi Setan" and "Danur: I Can See Ghost" exemplify this progress, being commercially successful and gaining international attention. This progress reflects the evolution of the Indonesian horror genre, which is increasingly daring to experiment with themes and techniques, while maintaining a localcultural signature that is relevant to modern audiences. In the field of communication, movies play a crucial rolein the system by which individuals and groups send and receive messages (Asti etal., n.d.). Horror films are now not only considered entertainment, but have also become an integral part of Indonesian culture, reflecting its adaptability to changing tastes and times.

In a previous study entitled "the dynamics of Indonesian horror films inthe reform era 2001-2012" with the aim ofgetting an overview of the struggle of Indonesian horror filmmaking after the New Order, obtaining an overview of the zeitgeist of Indonesian horror films produced between 2001-2012, and analyzing the decline of Indonesian horrorfilms in 2012. The results of this study areIt can be concluded that there is a big difference in the narrative of horror films between the New Order era, which contained many elements of violence, sex, and comedy with moral messages. (Yusri, 2020). However, the controversy surrounding horror films, particularly those considered vulgar such as "Hantu Puncak Datang Bulan" and "Suster Keramas", has sparked uproar in society. These controversies raise questions about the boundaries of horror filmmaking in Indonesia, pointing to the need to re-evaluate the content presented, so that it does not only focus on sexuality but also provides the audience with a true horror

experience. From a psychological perspective, watching horror films can have negative impacts, especially on children, including difficultydistinguishing between reality and fiction, anxiety and phobias, sleep disorders, and aggressive behavior.

The banning of the horror film "Siksa Neraka" in Malaysia and Brunei

Darussalam due to its intense and brutal content shows the differences inacceptance of horror films based on cultural and religious contexts in various countries. *The* horror genre is an access point for ethical engagement with the human consequences of extreme violence and is a complex territory where dark imagination can load political and cultural(Aistrope & Fishel, 022020). Therefore,the horror genre underscores theimportance of considering cultural and religious sensitivities in the production and distribution of horror films so thatthey can be widely accepted without sparking controversy.

This phenomenon highlights the challenges faced by filmmakers in creating works that are not only commercially attractive, but also sensitiveto the diversity of cultural and religious values that exist in society. Filmmakers are required to be more sensitive and understand the boundaries that should not be violated in conveying the story, so as to produce films that are able to arouse theemotions of the audience without causing social conflict.

The researcher chose the Instagram accounts @aissyaaahhh_and @fiqiamd because these two accounts specifically discuss the topic of boycotting horror films that are considered misleading, which is relevant to the research. By analyzing a joint post on March 25, 2024 that received 25,980 likes and 1,206 comments until March 29, 2024, researchers can observe diverse perspectives and understand the dynamics of public opinion on the issue.

State of the *art of* this research with other studies such as Content Analysis of Exploitation and Blasphemyin Qibla Movie Posters (Suryasuciramdhan & Meira, 2024). Located on the focus of research. This research focuses on netizen opinions on Instagram social media regarding boycotts of horror films that are considered misleading, with the main focus on analyzing opinions (comments) expressed by netizens on Instagram. While the previous study focused on analyzing the content of the movie poster "Kiblat", with the aim of identifying elements of exploitation and blasphemy, and focusing on the visual content and messages conveyed through the poster. This research makes an important contribution

to the dynamics of public opinion on social media and how religious and moral issues affect netizens' perceptions of horror movies. Meanwhile, previous research has contributed to providing an in-depth analysis of the visual representation of religion in movie promotional media and its impact on public perception.

Image 1: Misleading Horror MovieBoycott Poster

Source:https://www.instagram.com/p/C47QtVJLJId/?img_ index=1

The phenomenon of boycotting misleading horror movies has become a hot topic in Indonesia. The controversy was sparked by films such as "Kiblat", which was heavily criticized by various groups, including the Indonesian Ulema Council (MUI) and religious leaders, for being misleading and demonizing the practice of worship in Islam. Film activists highlighted the use of religious symbols in horror films as exploitation of religion for commercial gain, potentially undermining understanding and respect for religion. The poster and title of themovie "Kiblat", which features a woman in the rukukuk position with a mukena, but in a creepy nuance, became one of the triggers of controversy. The response of the community and religious leaders showed concern about the negative impactof these films on religious practice, especially prayer, which is feared to makepeople afraid to worship.

The boycott that has been buzzing on social media demonstrates the strength of public opinion in opposing content deemed incompatible with religious and moral values. While this controversy highlights the challenges of combining religious elements with the horror genre, it also underscores the importance of sensitivity and the responsibility of filmmakers in presenting works that respect and educate about religious values without exploiting or defaming them.

In a similar study entitled "acts of rejection in the film twilight by catherine hardwicke (a pragmatic analysis)" this research aims to identify and classify the various types of rejection shown in thefilm Twilight. This research also aims to analyze and describe the aspects of rejection, by understanding how these rejections are manifested and acted out in the narrative and visuals of the film. The result of this study is that the author distinguishes the acts of rejection inTwilight into two types, namely rejection that is expressed overtly or explicitly and rejection that is implied or implicit. The author then analyzes these two types of rejection utterances based on their structure and effects on the recipient of the utterance. (Tumalun, 2019).

Opinion is a person's subjective opinion on a matter, based on personal experience or interpretation, which can be expressed orally or in writing and often requires further verification. Opinion is a field of study that analyzes the opinions, feelings, judgments, attitudes, and emotions of a person expressed in written language. (Anggara, Widiono, Tri Hidayat. In simple terms, opinion can be interpreted as opinion. But at least there is an expression of that opinion both verbally and nonverbally. As long as the opinion has not been expressed, it is apersonal opinion. (Qadri, 2020).

In previous research with the title "analysis of netizen comments through the@dagelanmusik Instagram account on Indonesian television content". researcher name al fazzatil a`la (2022). The purpose of this study is to find out what commentsare uploaded by netizens on the @dagelanmusik account on Indonesian television content, and netizens are more interested in what content issues and whether netizens have strong power in criticizing Indonesian television broadcastcontent. The results of the study show various types of netizen comments on television content, which can be categorized into criticism, suggestions,

positive, negative, complaints, religious, and sarcasm. The most commented issues are content that does not contain positive elements, does not comply with regulations, and does not provide benefits to the audience. Instagram is a place to express opinions and criticize the content on television, this shows the concern and strength of netizens in providing input and criticism on Indonesian television content. The high number of negative reports from netizens regarding a program can cause the television to close the program. Thus, netizen opinions on social media have a significant influence on the evaluation and sustainability of television programs in Indonesia. (Al FAZZATIL A`LA, 2022).

Opinions play an important role in public discussions as they allow individuals to share their views and participate, but care needs to be taken to distinguish between facts and opinions, especially in information disseminated through the media.

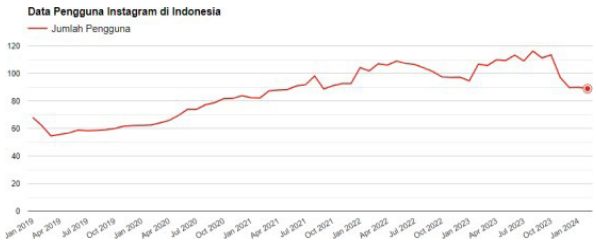
New media, or "new media," is the result of developments in communication technology since the 1960s that are digital, interactive, and networked,allowing users to select, respond, exchange information, and connect directly. *"Digital media has become a dynamic means of communication, making us feel almost always connectedto the people closest to us."* Digital media has become a dynamic means of communication, making us feel almost always connected to the people closest to us. (Sponsored et al., 2023). New media offer flexibility of form and texture,influence people's experiences, and have changed the way information is accessed and disseminated, with social media becoming the main platform for interaction and communication. New media also plays an important role in various aspects of life, including politics, entertainment, and education, allowing information to spread quickly and widely to the public. The main characteristics of new media according to Denic McQuail in research (Ahmadi, 2020) being the main media and perhaps also the most significant mass media, is characterizedby its ability to connect society at large, allow individuals to access and share information as recipients and senders of messages, offer high interactivity, provide a variety of functions that can be accessed openly, and are widely available, accessible from various places.

In previous research entitled "Instagram New Media for News Dissemination (Study on@feydown_official Account)" with the research objective, this study evaluates how Instagram as a new media platform in disseminating news through the @feydown_official account functions as an effective online communication tool in connecting many people with information quickly. The results of this study show that the @feydown_official Instagram account is effective in disseminating information quickly through interactionssuch as comments and direct messages.Instagram is considered a medium that integrates technology with conventional mass media and becomes a source of criminal information that can increase public awareness. This platform also allows for faster news dissemination without relying on other mass media. (Mutiah & Rafiq, 2021).

Social media, especially Instagram, has become an important part of everyday

life, facilitating social interaction, self-expression, and information exchange, making communication easier without beinglimited by distance, time, or space. As long as the gadget used is connected tothe internet, a person can freely communicate anywhere and anytime, even without having to face the interlocutor directly. (Rohman & Aesthetika, 2021).

Figure 2: Instagram User Data inIndonesia



Source: www.upgraded.id

Figure 2 is data from(www.upgraded.id) In February 2024, 88,861,000 people used Instagram, which is 31.6% of the total population of Indonesia. with an age range from 17 to 40 years old, The data shows that Instagram occupies the third position as the platform with the highest number of users. (Michelle & Susilo, 2021). This becomes interesting if it is associated with research on Netizen Opinions about the Action "Boycott Misleading Horror Films" where many horror films currently use religious symbols, especially in Qibla films. With social media, it feels like there is no limit to communicating with others even though they are far away. Social media allows interested people to participate by commenting and responding to irregularities on social media.

Instagram provides a powerful platform for individuals to creatively express their views, opinions or experiences through various formats, such as photos, videos and writing. Through constantly evolving features, such as Stories, Reels, and IGTV, users can convey their messages in a more interactive and engaging way, reaching a wider audience around the world.

Previous researchers have been studied by other researchers with the title "the influence of social media in building public opinion". Name of researcher Muhammad Qadri (2020). The purpose ofthis study was to determine how the influence of social media in building public opinion. The use of social media has a positive impact on the process of conducting social, political and economic interactions. The results of this study indicate that social media has a major influence in shaping public opinionbecause it can be an effective two-waycommunication link between political communicators and the wider community.

Social media plays an important role in shaping political behavior and influencing society. With its widespread popularity, the right political message through social media can quickly attract public opinion. Ultimately, good social media management can shape public opinion in favor of political communicators. (Qadri, 2020). On Instagram, people can make posts about trending or controversial topics. Because mass media is one of the centers of information that is not limited in the sensethat it can be accessed by anyone and at any time, it requires a wise attitude from the community to process and filter the information presented. (Holilah, n.d.).

The problem in this research is the controversy arising from the "Boycott

Misleading Horror Films" action on social media Instagram, which has sparked widespread debate regarding the use of religious symbols in works of art, especially films. The boycott campaign was supported by many parties, including religious leaders and the general public, asa response to the misuse of Islamicreligious symbols, which have the potential to mislead and portray religion in a frightening light. This concern wasnot unwarranted, given that some of the films used elements with strong religious connotations in Islam. The reactions from the public and religious leaders show how sensitive the issue of using religiouselements in art is. They see the boycott campaign as an attempt to prevent a possible smear campaign against religious teachings, which could affect people's perception and understanding of religion itself. In response to the criticism, some filmmakers took proactive steps by withdrawing controversial promotional materials and apologizing for the uproar caused. This step shows the filmmakers' awareness and responsibility towards society's sensitivity towards religious issues. Despite the controversy, there isstill a desire to contribute to the film industry without intending to offend or denigrate religious values. The boycott calls that have emerged show that the public and religious leaders want filmmakers to be more careful in portraying religion and belief in their work. The controversy also sparked a broader discussion about the responsibility of filmmakers in portraying religion and belief in their work, as well as finding the line between freedom of expression and respect for religious values. This highlights the importance of dialog between filmmakers and religions to avoid misunderstandings and attacks oncertain beliefs, and to ensure that works ofart can be enjoyed without causing controversy or uproar in society.

This research has two objectives. First, this study aims to analyze public responses to the boycott of horror films that use religious symbols. In this purpose, the researcher wants to investigate the reactions and opinions of people on the internet (netizens) regarding the call to boycott horror films that are considered to misuse Islamic religious symbols and terms. Some of the aspects tobe analyzed include how many netizens support or reject the boycott, the reasons expressed by the public in response to thisissue, the differences of opinion amongthe public and the debates that arise on social media.

The second objective of this study is to investigate the factors that influence netizens' behavior after seeing movies that use religious symbols. Some of the factorsto be investigated include netizens' background knowledge and understanding of the correct religious teachings.

OVERVIEW

In this study, researchers used Robert Kozinetz's netnography theory,netnography theory developed by Robert Kozinets is a research method that adapts ethnographic techniques to understand behavior and social interactions in digital communities, especially in the online context. In the research entitled "Netizen Opinions on the Action of 'Boycott Misleading Horror Films' on Instagram Social Media," this theory is used to analyze how netizens interact, communicate, and form opinions about the boycott action on the Instagram

platform. Kozinets defines netnography as"the study of social networks through online interactions," emphasizing the importance of understanding social interactions that occur through social media by collecting digital data such as posts, chat conversations, and comments on discussion forums. In his book, Kozinetz said that netnography was initially positioned more at the level of"analysis" which did not sufficiently discuss and develop its epistemology, but today netnography develops itself analysis into the design of methods or procedures (Kozinetz's book "social media researchprocedures,
big data &cybercommunity").

In this context, netnography will involve collecting data from Instagram posts and comments related to the horror movie boycott, as well as understanding the social relations and interactions between members of the social network. The research will identify key actors, interaction patterns and community dynamics that encourage or oppose the boycott movement. Thus, using Kozinets' netnography theory allows the researcher to gain an in-depth understanding of the Instagram community's response to the horror movie boycott issue, showing how social media becomes a public space for discussion and opinion formation.

RESEARCH METHODS

The method used is qualitative witha content analysis approach and netnography study. According to (Sugiyono, 2003) *Qualitative* research is research that provides insight and understanding of a set of problems or problems. Qualitative research methods are included in the type of exploratory research, where the data collection process is flexible and unstructured with a relatively small sample size, qualitative research aims to describe and explain aphenomenon in depth using words. According to soegianto in the book qualitative research methodology dr. nursapia harahap, m.hum (Dr. Nursapia Harahap, 2020) Qualitative research aims to reveal and understand a phenomenon in depth and detail.

This is achieved through an extensive and thorough data collection process, where every aspect and nuance of the phenomenon is thoroughly explored.This approach emphasizes the importance of the depth and detail of the data obtained, because only with rich and detailed data can researchers truly understand the complexity and meaning behind the phenomenon under study.

Content analysis is one of the research methods used to interpret the content of textual data. Content analysis according to Hsieh and Shannon is a qualitative research method used to explain textual data subjectively through the process of classification categorization and identifying themes or patterns. This method involves the process of systematic classification of text (be it in the form of writing, speech, or other media) to identify specific patterns, themes, or meanings. In the context of qualitative research, content analysis is used to understand the context and process of the source documents, so that the results obtained reflect an in-depth understanding of the material beinganalyzed. Content analysis or content analysis initially developed in the field of quantitative newspapers, the

pioneer of content analysis was Harold D. Lasswell, who pioneered content analysis. Lasswell, who pioneered the symbol coding technique, namely recording symbols or messages systematically. (Isko, 2022). Qualitative content analysis aims to deepen insight and explore the meaning of a phenomenon that is the object of research, so that a more comprehensive and in-depth picture of the phenomenoncan be obtained. (Alapján-, 2016).

It was coined by Dr. Robert Kozinets in 1995 and combines the words "internet" and "ethnography". Netnography uses internet-mediated communication as the main source of data. Netnography allows researchers to collect data by reading comments that occur on posts, analyzing netizen comments and opinions, and does not require direct face- to-face interaction with informants. Netnography is a new qualitative research method adapted from ethnography. This method is used to study the uniqueness of people's behavior, habits, and culture formed through online interactions, according to (Kozinets, 2019) in research. (Damayanti, 2020).

The data collection technique in this study was carried out by selecting Instagram accounts @aissyaaahhh and @ fiqiamd that actively discussed the issue of "Boycott Misleading Horror Movies."Data was collected through manualobservation, by identifying and recording comments on posts related to the horror of boycotting horror films. Based on the analysis, the researcher found twenty-one comments that would become the object ofresearch. The data inclusion criteria were comments that were relevant to the boycott topic and selected based on their involvement in the discussion, while the exclusion criteria included comments that were not directly related to the issue or that were inaccessible. This technique is important to ensure transparency and replicability in the research, as well as maintaining the validity of the data used.

RESULTS AND DISCUSSION

Misleading horror movies are being discussed by people on social media, one of which is Instagram. In the joint movie boycott. Each relevant comment upload of the @aissyaaahhh_and was recorded, accompanied by a brief description and a screenshot as visual evidence. For ease of analysis, comments were divided into three categories: positive, negative and neutral.

The object of this research is the uploads on the Instagram accounts @ fiqiamd accounts on March 25, 2024 which discussed "Boycott misleading horror films".

Figure 3: Instagram post with @aissyaaahhh_ and @fiqiamd.

Source:https://www.instagram.com/p/C47QtVJLJId/?img_ index=1

Misleading horror movies can disseminate inaccurate information or link to issues that cause conflict, or use content that is not in accordance with the faith or culture in Indonesia. For example, horror movies that use the name of religion can become controversial, such as the current movie Kiblat starring Ria Ricis. Thismovie uses the direction of Muslims, but the content of this movie is demonic interference against a Muslim who is praying.

The boycott of this horror film was carried out by several parties, including the Indonesian Ulema Council (MUI) as quoted from antaranews.com "If this is true, indeed this film is not worthy of distribution and includes a black campaignagainst religious teachings. So this movie must be taken down and not allowed to air," said Cholil in the same upload, MUI considers that these films are a black campaign against religious teachings and must be taken down. Netizens are also clamoring for a boycott of horror films thatare considered misleading and can weaken the faith of a Muslim. These movies are considered to cause fear and concern for religion and moral values, and can weaken faith. However, some also argue that boycotting horror films is not an ideal solution and can have a negative impact onthe economy of the Indonesian film industry and harm many people involved in its production. Filmmakers argue that movies are works of art that have the right to express various ideas and viewpoints, including mystical and horror elements, and that audiences have the ability to interpret movie content critically and not necessarily be affected by scary scenes.

Figure 4: MUI response related to horror movie using religious symbols

ANTARA
HOME POLITIK HUKUM EKONOMI METRO SEPAKBOLA OLAHRAGA HUMANIORA LAINNYA
Ini tanggapan MUI atas film horor yang memakai istilah-simbol agama
Terpopuler
Masjid Al-Azhar Shalat Idul Adha Minggu 16 Juni, merujuk wukuf Arafah
Korban meninggal akibat kebakaran gudang LPG di Bali jadi 11 orang
Warga dilimbau tak pakai plastik sekali pakai untuk wadah daging kurban
Info Haji 2024
Petugas haji siap sambut jamaah di Arafah
MUI beberkan alasan mengapa ucapan salam lintas agama tak dibolehkan
Top News

Source: https://www.antaranews.com/berita/4028556/ini- tanggapan-mui-atas-film-horor-yang-memakai- istilah-simbol-agama

The researcher found twenty-one top comments on the "Boycott Misleading Horror Films" post on Instagram, which revealed the diverse reactions and perspectives of netizens to the boycott call. These comments reflect the concerns, support, and criticism from the public towards horror films that are considered misleading due to the use of religious symbols, especially Islam. Some comments show strong support for the boycott, considering the films to be damaging to religious values andpotentially weakening the faith of the audience. Others criticized the boycott call, emphasizing the importance of freedom of expression and calling for more focus on educating the public about the correct understanding of religion. The comments also highlighted the role of social media as a public space that allows for extensive discussion and exchange of opinions on controversial issues.

Table 1 Positive Comments

No	Akun	Komentar
1	@rii.kee_	"Bukan nya bikin film yg bisa bikin semangat ibadah malah bikin film yg bikin org waswas pas ibadah, sakit bgt"
2	@julidin_ sirewel.1	"Alhamdulillah gak pernah nonton film ginian sedari dulu karena kesannya menghina Islam"
3	@boroko_kok	"Apapun jenis film horor semuanya melumpuhkan logika. Stop nonton film horror. Membodohkan generasi bangsa"
4	@juwiyanti2	"yah apalagi film makmum bikin orang pada takut sholat tahajud..padahal sholat malam itu indah bangeet -_-...pada takut sama setan...padahal manusia lebih tinggi derajatnya dari setan"
5	@binti4612	"Saatnya horor turun pamor. setan kok di kasih renting atas.. jelas2 dia di bawah kita"
6	@pusdok tamaddun	"Harus Turun untuk Somasi Film2 yg Menyesatkan Kepribadian Nasional"
7	@nabina07	"Ini film kayak memang buat mendoktrin generasi2 muda untuk meninggal syariat islam, seakan akan ibadah adalah hal yg berhubungan dgn mistis, para pemainnya entah sadar atau tdk kalo film2 yg mereka peranin itu sebenarnya menyesatkan aqidah umat islam"
8	@nedy_nadia	"Stop film horor, g bermutu sm sekali"
9	@ pramudita4539	"Akhirnya ada gerakan ini dari dulu ga suka film kayak gitu"
10	@muliatin_ nurhadianto	"Tidak tertarik dengan hororr apalagi yg beginian, harusnya menggambarkan Ibadah penuh makna dan keindahan, jadi anak2 kita bahagia dan semangat ibadah, karena ibadah memiliki manfaat danmakna yg luar biasa bagi kehidupan"

Table 1 (Positive Comments). We found some positive comments that show that there are netizens who think that the boycott movement can help change conditions in the movie industry. The comments include conversations about the success of the boycott and the good that can be gained from the movement. For example, one comment from the account @julidin_sirewel.1 said "Alhamdulillah, I have never watched this movie before because it insults Islam". Another from the account @muliatin_nurhadianto said "Not interested in hororr especially this one, it should depict worship full of meaning and beauty, so our children are happy and enthusiastic about worship, because worship has tremendous benefits and meaning for life".

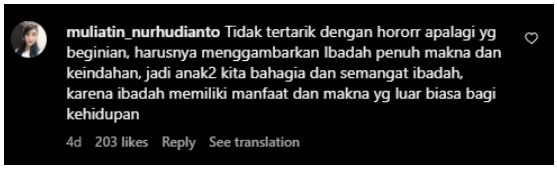
Figure 5: Comment by @julidin sirewel.1

julidin_sirewel.1 Alhamdulillah gak pernah nonton film ginian sedari dulu karena kesannya menghina Islam
4d 1,281 likes Reply See translation

Source: Documentation of @ julidin_sirewel.1 account screen capture

4 @juwiyanti2

Figure 6: Comment by


muliatin_nurhudianto Tidak tertarik dengan hororr apalagi yg beginian, harusnya menggambarkan Ibadah penuh makna dan keindahan, jadi anak2 kita bahagia dan semangat ibadah, karena ibadah memiliki manfaat dan makna yg luar biasa bagi kehidupan
4d 203 likes Reply See translation

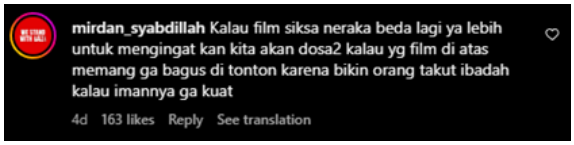
Source: Screenshot documentation of @muliatin_nurhadianto account

Table 2 Negative Comments

No	Akun	Komentar
1	@mirdan_ syabdillah	"Kalau film siksa neraka beda lagi ya lebih untuk mengingat kan kita akan dosa2 kalau yg film di atas memang ga bagus di tonton karena bikin orang takut ibadah kalau imannya ga kuat"
2	@ ukhty_ chintia99	"Kalo siksa neraka aku kurang setuju di boikot krna itu utk muhasabah tpi kalo film sholat ada setannya memang wajib di boikot"
3	@ setitikcahayaa_	"Siksa neraka kyknya masih boleh untuk di tonton agar jadi pengingat untuk kita masih yg suka lalai"
4	@dikk.sajah	"Kok ada siksa neraka? Malah menurutku siksa neraka bikin makin pengen ibadah gua aja dapet hidayah abis nonton film itu."

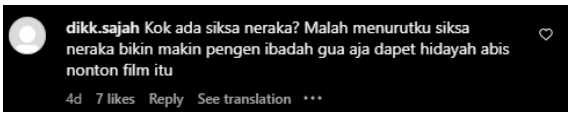
Table 2 (Negative Comments). Researchers found several negative comments that still consider the boycott of this misleading horror film, as for some films that according to them can still be accepted by the public because there is a positive message behind the film, such asan example from the @mirdan_syabdillah account saying "If the hell torment movie is different, it is more to remember us about sins if the film above is not good to watch because it makes people afraid of worship if their faith is not strong", from the @dikk.sajah account saying How come there is hell torment? In fact, in my opinion, the torment of hell makes me want to worship more, I just got guidance after watching that movie. It can be concluded that the movie entitled "Siksa Neraka" is still acceptable to them, because there are those who think "to remind us of sins".

Figure 7: @mirdan_syabdillah's comment


mirdan_syabdillah Kalau film siksa neraka beda lagi ya lebih untuk mengingat kan kita akan dosa2 kalau yg film di atas memang ga bagus di tonton karena bikin orang takut ibadah kalau imannya ga kuat
4d 163 likes Reply See translation

Source: Screen capture documentation of @ mirdan_syabdillah account

Figure 8: @dikk.sajah›s comment


dikk.sajah Kok ada siksa neraka? Malah menurutku siksa neraka bikin makin pengen ibadah gua aja dapet hidayah abis nonton film itu
4d 7 likes Reply See translation

Source: Documentation of @ dikk.sajah accountscreen capture

Table 3 Neutral Comments

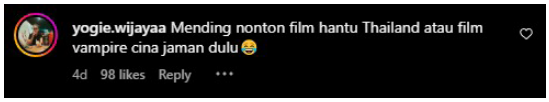
No	Nama Akun	Komentar
1	@gazan_ palestine	"Bagaimana dg film siksa neraka? Apakah termasuk bagian dari itu?
2	@yogie. wijayaa	"Mending nonton film hantu Thailand atau film vampire cina jaman dulu😂"
3	@ dewiyhn_07	"Alhamdulillah GK pernah nonton semua💔"
4	@ mamah8592	"film hororr mending suzanna😂😂"
5	@ tiyaarimurti	"Team yg gak suka nonton horor ->"

6	@s_ dyahhakim	"Alhamdullilah ga pernah nonton dari judul nya aja ga masuk di akal ku 😂"
7	@masyege	"Ga tertarik sih dari awal, isinya juga paling ampas"

Source: Commentary Analysis Results, 2024

Table 3 (Neutral Comments). Researchers found several neutral comments that showed netizens did not give a pro or con opinion on the misleading horror movie boycott movement. Neutral comments like this only explain information or facts without adding opinions or behavior. For example, the account @yogie.wijayaa said "Better watch Thai ghost movies or old Chinese vampire movies ", "Team who don't like watching horo[redacted] "

Figure 9: Comment by @yogie.wijayaa



Source: Screenshot documentation of @yogie.wijayaa account

Discussion

In this discussion, the researcher will explain the results of research related to the purpose of the study "Netizen Opinion Action "Boycott Horror Movies That Mislead" the first goal is to analyze netizen responses to the boycott of horror films that use religious symbols, this includes the number of supporters and the number of rejections of boycott action as well as the reasons that people convey and also thedebates that arise on social media. The second objective is to find out the factors that influence netizen behavior after watching horror films that use religious symbols, this factor includes background knowledge and understanding of netizens about the true teachings of religion. As for people who do not respond to the phenomenon.

Analysis of Netizen Responses to the Boycott of Misleading Horror Movies

Netizens' response to horror movies that use religious symbols, particularly Islam, has sparked widespread boycott calls on social media. Netizens have expressed concern that these movies can mislead and corrupt the faith. The boycott call is driven by objections to the use of religious symbols in movie narratives that are deemed inappropriate and have the potential to lead to a misunderstanding of religious teachings. Netizens expressed their concerns through various social media platforms, seeing that these movies could damage religious understanding and weaken faith. They considered that horror films that combine religious elements with the horror genre could damage the courage of Indonesian children and disturb the aqidah.

Some netizens also stated examples such as @rii.kee_ saying "Instead of making movies that can make the spirit of worship, they make movies that make people wary when worshiping, it hurts" and @nabina07 who said "This movie is like it is to indoctrinate young generations to die from Islamic law, as if worship is something related to the mystical, the players are either aware or not that the films they play are actually misleading the aqidah of Muslims". The public's response

to the boycott call was mixed. Some fully support the boycott call, considering it an important step to protect religious and moral values. Meanwhile, others emphasized the importance of freedom of expression and criticized the boycott as a restriction on artists' creativity, such as from @ukhty_chintia99 who said "If the torment of hell, I don't agree to boycott it because it's for muhasabah, but if the prayer film has demons, it must be boycotted" and from @dikk.sajah who said"Why is there a torment of hell? In fact, I think the torment of hell makes me want to worship more, I just got guidance after watching that movie.". However, the main concern is the negative impact of these movies on people's understanding andpractice of religion.

In the face of this controversy, netizens demonstrated the power of social media as a platform for voicing opinions and organizing social action, with boycott callsbeing one way for people to express their disapproval of content deemed incompatible with religious and cultural values. The boycott illustrates the crucial role of social media as a platform for expressing opinions and building shared perceptions among the public, as describedin relevant literature (Dwi Novaria Misidawati1, Umi Rahmawati2, Muhammad Junaid Kamaruddin3 & Tahalele4, 2024).

Factors Affecting Netizens› Behavior After Watching Horror Movies Using Religious Symbols A person's social environment can influence how they interpret and react to horror movies. If in an environment, watching horror movies is considered a common and enjoyable thing, then a person is likely to enjoy it. On the other hand, if society considers horror movies to be negative and inappropriate, then the viewer may feel guilty or scared after watching them. A person's personality alsoplays a role in determining their reaction after watching a horror movie. People with a gripping personality tend to likesuspenseful movies and are able to enjoy the fear they evoke. While people with more sensitive and anxious personalitiesmay feel excessively frightened after watching a horror movie.

A person's religiosity can influence their perception of the use of religious symbols in horror films. Religious viewers are likely to find it inappropriate and may cause outrage or rejection. They may boycott the movie or spread negative opinions on social media. On the other hand, less religious viewers may not mind it so much and tend to enjoy it.

Age and maturity also determine how aperson responds to horror movies. Children and teenagers tend to be more easily affected and frightened after watching a horror movie than adults. They may experience nightmares, paranoia, or even trauma. While adult audiences are generally more able to sort out reality and fiction from the movies they watch.

The social media factor provides easy access to movies through various platforms such as Netflix, Hotstar, WeTV, Iflix and so on, the current social media makes the impact of horror movies even more widespread. Netizens can easily watch and share responses, comments. This can affect the public's perception of the movie, which may lead to viral conversations or condemnation. Movie producers and audiences need to be wise in responding to this so as not to cause

controversy or negative impacts in society. The development of better quality movies can affect a person's mind, personality and emotions, especially children. High-quality images and sounds, such as violence and screaming, can leave a negative impact in their memory, both short and long term. This has the potential to affect a child's personality and emotional state, which can be a serious problem if left unchecked, as described in the relevant literature.

Although the film "Qibla" was finally released under the new title "Thaghut" on August 29, 2024, the boycott by netizens can be categorized as successful, as it managed to push for significant changes before the official launch. This finding shows that the opinions formed by netizens through social media have an effective power in influencing the decisions of the film industry, especially insupporting the boycott of films that are considered misleading. This reinforces the view that social media plays an important role as a tool to voice dissent and influenceoutcomes in the public sphere.

CONCLUSION

This study shows that netizen opinions on the "Boycott Misleading Horror Films" action on Instagram social media vary widely. The majority of netizens support the boycott of horror films that use religious symbols, arguing that such films can mislead, damage faith, and cause fear in worship. On the other hand, there are groups of netizens who disagree with the boycott, especially against religious horror films such as "Siksa Neraka," which areconsidered a reminder to strengthen faith and vigilance in worship. Various factors,such as culture, social environment, personality, level of religiosity, age, and maturity, influence netizens' views on horror movies that use religious symbols. Instagram, as a social media platform, plays an important role in spreading these opinions and shaping public perception, which can also be used as a tool to mobilize support or opposition to boycotts.

Filmmakers need to be cautious in the use of religious symbols in films, given the mixed reactions from society. Filmmakers need to consider the social and spiritual impact of the content they present, prioritizing a sense of responsibility towards the values that exist in society. Along with that, for social media users, people also need to be wiser in disseminating information and opinions on platforms such as Instagram. As a medium that can influence public opinion, Instagram has the potential to amplify or dampen social issues, including those related to religious content, so social media users have an important role in shaping a more constructive and responsible narrative.

This research contributes significantly to the understanding of the influence of social media in shaping public opinion towards entertainment media, especially horror films. In addition, this research opens up opportunities for further exploration of the impact of films containing religious symbols on people's social behavior and religiosity, as well as how social media can act as a tool to support or oppose a social movement. As a continuation of these findings, future research can explore the long-term impact of horror films that use religious symbols on the views and behaviors of their audiences. In addition,

further research could focus on evaluating the effectiveness of boycotts on other social media platforms and how they affect people's overall media consumption behavior.

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Peran Administrasi Bisnis Dalam Implementasi Komunikasi Organisasi Jaringan Franchise Warung Tegal Jabodetabek

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Abstrak

Penelitian ini bertujuan untuk menganalisis peran administrasi bisnis dalam implementasi komunikasi organisasi pada jaringan franchise Warung Tegal (Warteg) Jabodetabek. Metode yang digunakan dalam penelitian ini adalah deskriptif kualitatif, dengan fokus pada analisis terhadap realitas yang dihadapi oleh jaringan franchise Warteg dalam konteks administrasi bisnis dan komunikasi organisasi. Hasil penelitian menunjukkan bahwa meskipun Warteg Jabodetabek telah menerapkan konsep *franchise*, dampaknya terhadap peningkatan kelas dari warteg konvensional masih belum signifikan. Beberapa faktor positif yang ditemukan antara lain: (1) Warteg cukup menguntungkan karena menyajikan makanan pokok, (2) sistem operasional yang otomatis tanpa memerlukan *startup* atau strategi marketing khusus, (3) memiliki merek yang dikenal, (4) sistem yang jelas, (5) konsep bangunan modern 3S (Rapi, Resik, Ringkas), (6) cukup baik dalam menerapkan konsep GFC (*Good, Fast, Cheap*). Namun demikian, masih terdapat beberapa kekurangan, seperti: (1) belum memiliki *positioning* yang kuat, baik dari sisi fungsional maupun emosional, (2) karakter produk yang belum menguasai *top of mind* konsumen, (3) kurangnya diferensiasi dalam rasa dan pengalaman pelanggan, (4) lokasi yang kurang strategis dengan terbatasnya lahan parkir dan (5) kesulitan dalam memenuhi permintaan melalui pemesanan *online*. Temuan lain adalah peluang pengembangan, yakni adanya paket kemitraan yang feksibel, karena investasi yang cepat balik modal, adanya SOP manajerial dan *franchiser* yang membantu mencari lokasi strategis serta peran *leadership* yang kooperatif. Temuan khusus adalah: di antara 7 Warteg Franchise, Jaringan "New Bahari" (WNB) telah menerapkan teknologi digital berupa sistem ERP (*Enterprise Resource Planning*) dengan aplikasi *real-time control* YouTap POS dan YouTap BOS.

Kata kunci: *Administrasi bisnis, komunikasi organisasi, franchise, Warteg Jabodetabek.*

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The Role Of Business Administration In The Implementation Of Organizational Communication Within The Warung Tegal Franchise Network In The Jabodetabek Area

Abstract

This study aims to analyze the role of business administration in implementing organizational communication within the Warung Tegal (Warteg) franchise network in the Jabodetabek area. The research employs a qualitative descriptive method, focusing on analyzing the realities faced by the Warteg franchise network regarding business administration and organizational communication. The findings reveal that although the Jabodetabek Warteg franchise has adopted the franchise model, its impact on elevating the status of traditional Warteg establishments remains insignificant. Several positive factors were identified, including (1) profitability due to the provision of staple foods, (2) an automated operational system that does not require startup or specific marketing strategies, (3) a well-established brand, (4) a clear operational system, (5) a modern 3S (Neat, Clean, Compact) building concept, and (6) an effective application of the GFC (Good, Fast, Cheap) principle. However, there are still some limitations, such as (1) a lack of strong positioning, both functionally (addressing hunger) and emotionally (appealing to a specific consumer segment), (2) the product's brand character has not achieved top-of-mind awareness among consumers, (3) a lack of differentiation in terms of taste or customer experience, (4) suboptimal location strategy due to limited parking space, and (5) challenges in meeting online order demands. Additionally, the study uncovers opportunities for further development, such as flexible partnership packages that offer a quick return on investment, well-established managerial SOPs, franchisers assisting with location selection, and a cooperative leadership role. A key finding is that, among seven Warteg franchises, the "New Bahari" (WNB) network has successfully implemented digital technology through an ERP (Enterprise Resource Planning) system with real-time control applications, YouTap POS and YouTap BOS.

Keywords: *Business administration, organizational communication, franchise, Warteg Jabodetabek.*

PENDAHULUAN

Di wilayah Jabodetabek, Warung Tegal (Warteg) telah lama menjadi bagian dari kehidupan kuliner sehari-hari masyarakat. Selain dikenal sebagai tempat makan yang sederhana, Warteg kini juga menjadi salah satu model bisnis yang berkembang pesat, bertransformasi dari usaha kecil menjadi jaringan waralaba. Fenomena ini mencerminkan potensi bisnis yang besar dan peluang untuk ekspansi lebih lanjut, mengingat keberhasilan Warteg dalam menawarkan menu makanan pokok yang terjangkau dan diminati banyak kalangan.

Seiring dengan perkembangan jaringan waralaba Warteg, khususnya di Jabodetabek, muncul tantangan baru dalam hal pengelolaan komunikasi organisasi yang efektif. Komunikasi organisasi dalam konteks ini merujuk pada interaksi, koordinasi, dan aliran informasi antara berbagai pihak yang terlibat dalam jaringan waralaba, yakni antara franchisor (pemilik waralaba) dan franchisee (pemilik cabang), serta antara pusat dan cabang. Kualitas komunikasi yang buruk dalam organisasi dapat menyebabkan ketidakselarasan dalam tujuan dan implementasi operasional, yang

pada akhirnya dapat menurunkan kualitas layanan dan merusak reputasi bisnis secara keseluruhan.

Komunikasi organisasi yang efektif menjadi elemen kunci untuk memastikan bahwa semua pihak dalam jaringan waralaba dapat bekerja bersama menuju tujuan yang sama, menjaga konsistensi produk dan layanan, serta memecahkan masalah yang muncul dengan cepat dan tepat. Dalam hal ini, administrasi bisnis berperan sangat penting dalam mengelola dan memfasilitasi komunikasi yang baik, dengan menerapkan standar operasional prosedur (SOP), memanfaatkan teknologi informasi yang sesuai, serta memastikan adanya pengawasan yang terus-menerus terhadap implementasi kebijakan yang ditetapkan.

Meski begitu, tantangan dalam pengelolaan komunikasi organisasi di jaringan Warteg Jabodetabek masih cukup besar. Banyak franchisee yang belum sepenuhnya memahami atau menerapkan SOP dengan konsisten, sementara penggunaan teknologi informasi yang terintegrasi untuk mendukung komunikasi antar cabang juga belum merata. Hal ini dapat menyebabkan adanya ketidaksesuaian dalam operasional cabang, yang pada akhirnya berdampak pada pengalaman pelanggan dan citra merek secara keseluruhan. Selain itu, kurangnya pelatihan berkelanjutan bagi franchisee menjadi kendala, karena mereka tidak selalu mendapatkan dukungan yang cukup dari franchisor dalam memahami standar yang diharapkan, baik dari sisi operasional maupun komunikasi.

Untuk itu, penting bagi manajemen administrasi bisnis untuk lebih memfokuskan perhatian pada penguatan komunikasi organisasi, baik internal maupun eksternal, di dalam jaringan waralaba Warteg. Dengan memperbaiki alur komunikasi antar bagian, seperti manajerial, operasional, dan pemangku kepentingan lainnya, diharapkan dapat tercipta sinergi yang lebih baik dalam menjalankan usaha. Implementasi teknologi komunikasi yang efektif, seperti aplikasi manajemen cabang berbasis cloud atau sistem ERP (Enterprise Resource Planning), dapat mempermudah pertukaran informasi secara real-time antara franchisor dan franchisee. Selain itu, pelatihan berkelanjutan yang mengedepankan pemahaman tentang komunikasi yang efektif dan SOP yang terstandarisasi akan mendukung terciptanya komunikasi yang lebih terbuka, transparan, dan efisien.

Dalam konteks jaringan waralaba, komunikasi organisasi yang kuat akan mendorong terciptanya keharmonisan dan kohesi antar anggota organisasi. Ini akan memudahkan proses pengambilan keputusan, mempercepat pemecahan masalah, serta meningkatkan efisiensi operasional secara keseluruhan. Komunikasi yang baik juga berperan dalam meningkatkan loyalitas pelanggan dan memperkuat posisi merek di pasar, karena konsistensi dalam pelayanan dan produk menjadi lebih mudah dijaga.

Tantangan komunikasi organisasi yang dihadapi oleh jaringan Warteg Jabodetabek menimbulkan pertanyaan utama dalam penelitian ini: bagaimana administrasi bisnis dapat memperkuat komunikasi organisasi di dalam jaringan waralaba Warteg? Apa saja faktor-faktor yang menghambat komunikasi organisasi yang efektif, dan bagaimana strategi

komunikasi yang dapat diterapkan untuk mengatasi hambatan-hambatan tersebut? Pertanyaan ini akan dianalisis menggunakan teori komunikasi organisasi yang berfokus pada aliran informasi, koordinasi antar bagian, dan implementasi teknologi untuk memfasilitasi komunikasi yang efektif dalam organisasi. Teori administrasi bisnis akan menekankan pentingnya pengelolaan komunikasi yang terstruktur, penggunaan SOP yang konsisten, serta peran manajerial dalam menjaga kualitas komunikasi di seluruh cabang waralaba.

KAJIAN PUSTAKA

Dalam konteks jaringan waralaba Warung Tegal, komunikasi vertikal mencakup instruksi operasional dari franchisor kepada franchisee, serta pelaporan balik dari franchisee mengenai masalah atau kemajuan di lapangan. Komunikasi vertikal yang efektif memungkinkan informasi penting seperti standar operasional prosedur (SOP) untuk disampaikan dengan jelas, memastikan bahwa setiap cabang mengikuti pedoman yang sama. **Komunikasi Horizontal** adalah aliran informasi yang terjadi antar rekan sejawat, seperti antar franchisee atau antar karyawan di dalam cabang yang sama. Komunikasi horizontal yang kuat penting untuk membangun kolaborasi dan berbagi pengalaman serta praktik terbaik di antara cabang-cabang Warteg. Ini dapat mendorong inovasi, membantu mengatasi masalah yang serupa, dan meningkatkan efisiensi. (Zamzami, & Sahana, 2021) (Alamsyah et al., 2023) (Evi Zahara, 2018)

Dalam teori komunikasi organisasi, terdapat **model aliran informasi berjenjang** yang relevan. Di jaringan waralaba, informasi harus mengalir dengan lancar dari pusat ke setiap cabang, baik dalam bentuk instruksi, kebijakan, maupun umpan balik. Namun, sering kali terdapat hambatan dalam aliran informasi, seperti salah interpretasi, keterlambatan komunikasi, atau bahkan kegagalan dalam menyampaikan pesan dengan jelas. Teori ini menekankan pentingnya **saluran komunikasi yang terstruktur** untuk mengurangi hambatan-hambatan ini. (Supartha & Sintaasih, 2017)

Dalam konteks Warteg, penggunaan teknologi informasi seperti aplikasi manajemen atau platform digital untuk komunikasi dapat sangat membantu memperbaiki aliran informasi ini. Platform semacam ini dapat menjadi saluran komunikasi yang cepat, langsung, dan terdokumentasi, sehingga mengurangi kemungkinan miskomunikasi. (Pasaribu, 2020)

Komunikasi yang efektif dalam organisasi mencakup tiga aspek utama: **kejelasan pesan, umpan balik, dan relevansi informasi. Kejelasan pesan** adalah bagaimana informasi disampaikan agar mudah dipahami oleh penerima. (Wijaya, 2015) Sementara itu, teori jaringan komunikasi melihat organisasi sebagai sebuah jaringan di mana informasi mengalir melalui berbagai jalur, baik formal maupun informal. (Adi, 2019)

Penelitian Novianti Mirsa Diah (2018) membahas faktor-faktor yang mempengaruhi pertumbuhan dan pengembangan Warung Tegal (Warteg), sebuah bisnis kuliner kecil yang sangat populer di Indonesia, terutama di wilayah Jabodetabek. Salah satu temuan

penting adalah bahwa Warteg perlu mengidentifikasi segmentasi pasar mereka dengan baik, terutama jika ingin memperluas bisnis ke area modern seperti pusat perbelanjaan. Penyesuaian harga dan strategi bisnis agar sesuai dengan ekspektasi manajemen mal merupakan langkah krusial untuk memastikan kelangsungan dan pertumbuhan bisnis di lingkungan baru yang lebih formal.

Keunggulan kompetitif Warteg terletak pada karakteristik uniknya, seperti harga yang terjangkau dan suasana tradisional yang khas. Pelanggan setia Warteg sangat menghargai identitas ini, sehingga penting bagi pemilik Warteg untuk menjaga keseimbangan antara mempertahankan ciri khas tradisional mereka dan memenuhi ekspektasi bisnis modern. Berdasarkan hasil penelitian ini, masih diperlukan kajian lebih lanjut untuk memahami lebih dalam bagaimana keempat faktor tersebut mempengaruhi efektivitas pengembangan bisnis Warteg, serta bagaimana faktor-faktor ini dapat dioptimalkan guna mendukung pertumbuhan yang berkelanjutan.

Penelitian Diah Novianti et al. (2018) menganalisis strategi pengembangan bisnis Warung Tegal (Warteg) yang beroperasi di wilayah Jabodetabek, khususnya dalam konteks masuknya usaha ini ke pusat perbelanjaan atau mall. Dalam penelitian ini, salah satu faktor utama yang diidentifikasi adalah perlunya akses pasar yang lebih luas, yang dapat difasilitasi melalui regulasi seperti Peraturan Menteri Perdagangan No. 70 tahun 2013 tentang pengelolaan pasar tradisional dan pusat perbelanjaan. Penerapan aturan ini memungkinkan usaha mikro kecil menengah (UMKM), termasuk Warteg, untuk mendapatkan ruang di pusat perbelanjaan, asalkan mereka memenuhi syarat yang telah ditetapkan oleh pihak pengelola mal, seperti penyesuaian harga dan desain interior yang sesuai dengan standar mal.

Dari sisi konsumen, Warteg dikenal dengan harga yang terjangkau, kemudahan akses, dan suasana tradisional yang khas. Namun, ketika Warteg memasuki mal, tantangan baru muncul, terutama terkait dengan perubahan persepsi konsumen. Beberapa konsumen khawatir bahwa masuknya Warteg ke mal akan menghilangkan daya tarik tradisionalnya, seperti harga murah dan suasana yang akrab. Di sisi lain, pengembangan Warteg ke mal dapat membawa peningkatan dalam hal kebersihan dan kualitas layanan, yang mungkin menarik segmen pasar baru.

Penelitian Susanto et al. (2020) mengidentifikasi faktor-faktor utama yang mempengaruhi pengembangan bisnis Warung Tegal (Warteg) di Jabodetabek. Studi ini menggunakan metode *Management Audits* dan *Strategic Assumption Surfacing and Testing* (SAST) untuk mengevaluasi berbagai faktor yang memengaruhi pengembangan bisnis Warteg. Berdasarkan hasil audit manajemen, terdapat 23 faktor yang berpengaruh terhadap pengembangan Warteg. Salah satu strategi kunci untuk mendukung pengembangan bisnis Warteg melibatkan penerapan prosedur manajemen yang lebih baik, penilaian kinerja karyawan, dan pemberian kompensasi yang disesuaikan dengan kondisi yang disepakati. Selain itu, variasi menu makanan yang menarik dan presentasi yang baik juga dinilai penting dalam menarik konsumen.

Penelitian ini juga menunjukkan bahwa pendidikan pemilik Warteg umumnya masih rendah, dengan sebagian besar hanya lulus SD atau SMP. Hal ini membatasi kemampuan mereka untuk berinovasi dan memperluas pasar. Di sisi lain, omzet bulanan dari bisnis makanan ini cukup menjanjikan, dengan beberapa Warteg mampu mencapai omzet hingga 120 juta rupiah per bulan.

Hasil dari studi ini menekankan pentingnya pengembangan sumber daya manusia, peningkatan kebijakan kualitas, dan evaluasi pemasaran sebagai faktor kunci dalam keberhasilan Warteg. Studi ini juga merekomendasikan agar Warteg meningkatkan kontrol terhadap pemasok, memperbaiki sistem informasi dan kontrol, serta mematuhi kewajiban perpajakan untuk menjaga keberlangsungan usaha di masa depan.

Kesimpulannya, implementasi model audit manajemen memiliki dampak positif terhadap pengembangan bisnis Warteg, dengan fokus pada peningkatan efektivitas manajemen, keterlibatan karyawan, serta peningkatan kualitas produk dan layanan. Studi ini juga memberikan rekomendasi untuk memperbaiki prosedur pengelolaan bahan baku, keterlibatan karyawan dalam perencanaan operasional, dan penambahan tenaga ahli teknologi informasi untuk meningkatkan layanan.

Penelitian Sukma & Pranawukir (2020) membahas perencanaan dan strategi komunikasi jaringan franchise Warung Tegal Kharisma Bahari (WTKB) dalam meningkatkan segmentasi konsumen. Warung Tegal yang awalnya identik dengan segmen konsumen kelas bawah, kini mulai berubah citranya berkat jaringan franchise WTKB yang memperkenalkan konsep baru dalam bisnis warung tegal, termasuk penerapan layanan digital untuk meningkatkan pelayanan. Hasil penelitian menunjukkan bahwa WTKB menerapkan strategi komunikasi dinamis untuk meningkatkan sumber daya aktor WTKB. Pada tahap awal, digunakan model *pull* yang menampung aspirasi pelaku usaha WTKB untuk mencari solusi, kemudian dilanjutkan dengan model *push* yang mendorong perubahan budaya melalui pesan 5R (Ringkas, Rapi, Resik, Rawat, dan Rajin). Tantangan komunikasi yang dihadapi meliputi hambatan budaya, pendidikan, dan personal, sementara aspek pendukung adalah citra operasional WTKB sebagai penyedia makanan tradisional yang terjangkau.

Strategi komunikasi *pull* dilakukan dengan mengenalkan WTKB dan mengajak kerja sama untuk menarik minat para pelaku usaha warteg agar bergabung. Sosialisasi intensif dilakukan untuk memperkenalkan prosedur standar yang harus dipenuhi oleh anggota jaringan. Selanjutnya, strategi *push* diterapkan dengan memfokuskan pada peningkatan daya saing dan inovasi. Pesan perubahan disampaikan secara kontinu untuk menekankan pentingnya adaptasi terhadap tantangan bisnis modern, terutama terkait inovasi dan kreativitas.

Strategi komunikasi *pass* dilakukan dengan membangun citra positif melalui kegiatan sosial, seperti pemberian diskon kepada pengemudi ojek online, makan gratis untuk dhuafa setiap hari Jumat, dan kerja sama dengan Dompet Dhuafa melalui donasi. Tujuannya adalah menciptakan kesan positif terhadap WTKB di mata konsumen, sehingga konsumen merasa

bahwa mereka turut berkontribusi dalam kegiatan sosial.

Penelitian Susanto et al. (2020) bertujuan untuk menilai penerapan Cara Produksi yang Baik (Good Manufacturing Practices atau GMP) dan Prosedur Operasi Sanitasi Standar (Sanitation Standard Operating Procedures atau SSOP) pada Warung Tegal (Warteg) di wilayah kota Bogor.

Faktor-faktor yang menghambat penerapan GMP di Warteg meliputi lokasi dan kondisi fisik bangunan yang tidak memenuhi standar, seperti kemiringan lantai yang kurang baik untuk pembuangan air, dinding dan langit-langit yang tidak tahan lama, serta sistem pencahayaan dan penghawaan yang tidak memadai. Selain itu, sarana pencucian tangan dan kebersihan peralatan juga masih kurang diperhatikan, sehingga rentan terhadap kontaminasi silang.

Dari segi karyawan, higiene dan sanitasi juga menjadi perhatian, dengan beberapa karyawan tidak menerapkan kebiasaan cuci tangan yang baik dan masih memakai perhiasan saat bekerja, yang dapat menyebabkan pencemaran produk.

Penelitian Widati & Madaniah (2021) mengeksplorasi bagaimana sistem franchise Warung Tegal dapat menarik minat pengusaha untuk memulai bisnis kuliner, terutama selama masa pandemi COVID-19. Dengan berkurangnya pekerjaan akibat pembatasan sosial berskala besar (PSBB), banyak orang beralih ke bisnis kuliner sebagai alternatif. Warteg, yang dikenal dengan harga murah, porsi besar, dan variasi menu, telah menjadi pilihan favorit masyarakat kelas pekerja dan berpenghasilan rendah. Beberapa franchise Warteg yang menjadi sorotan adalah Warung Jakarta (WarJak), Kharisma Bahari Group (WKB), WowTeg, dan Warteg Putra Bahari.

Hasil penelitian menunjukkan bahwa memulai bisnis Warteg, baik melalui franchise maupun mandiri, menarik bagi pengusaha karena warteg menawarkan kebutuhan dasar manusia yaitu makanan. Warteg yang dikelola secara efektif dapat menghasilkan pendapatan yang stabil dan profitabilitas tinggi, dengan keuntungan rata-rata antara 10% hingga 13% per tahun. Selain itu, penyesuaian terhadap kondisi eksternal seperti pandemi juga menjadi kunci keberhasilan bisnis ini.

Penelitian (Fajri & Shauki, 2023)so it was ignored. The analysis was carried out to calculate the potential for food loss and food waste generation using material flow cost accounting (MFCA menganalisis potensi *food loss* dan *food waste* (FLW) pada usaha mikro kecil menengah (UMKM), khususnya Warung Tegal (Warteg) di Kota Bekasi, menggunakan pendekatan *Material Flow Cost Accounting* (MFCA), teori *nudging*, dan teori *neutralization*. Warteg sebagai bisnis makanan di Indonesia, sering kali mengabaikan potensi *food loss* dan *food waste* yang dihasilkan. Penelitian ini berfokus pada enam unit Warteg dan menemukan bahwa Warteg A menghasilkan FLW sebesar 10,57% dari total biaya produksi, setara dengan Rp 568.855.

Dari hasil penelitian, Warteg belum mengelola FLW secara optimal dengan memanfaatkan teknik *neutralization*, seperti penyangkalan tanggung jawab (*denial of responsibility*), penyangkalan kerugian (*denial of injury*), dan loyalitas yang lebih tinggi (*appear to higher loyalty*). Selain itu, mitigasi terhadap FLW dilakukan

secara minimal melalui *nudging* di tingkat hulu dan hilir, seperti mengurangi porsi atau menawarkan pembungkusan sisa makanan.

Penggunaan MFCA memberikan wawasan penting tentang aliran material yang tidak efisien, yang jika dikelola dengan baik dapat mengurangi kerugian dan meningkatkan efisiensi biaya operasional. Penelitian ini menyimpulkan bahwa strategi *nudging* dan penerapan MFCA dapat membantu mengurangi limbah pada bisnis Warteg, namun edukasi dan kesadaran yang lebih tinggi mengenai pengelolaan limbah masih sangat dibutuhkan.

Penelitian juga menyoroti pentingnya kesadaran biaya dan budaya, di mana Warteg cenderung tidak memprioritaskan pengelolaan FLW karena dianggap tidak menimbulkan dampak besar terhadap lingkungan atau keuntungan. Hal ini menunjukkan perlunya peningkatan pengetahuan dan kesadaran dalam mengelola limbah makanan agar dapat meminimalkan kerugian yang disebabkan oleh *food loss* dan *food waste*.

Penelitian Aulia Febriyanti et al. (2023) berfokus pada strategi kepemimpinan untuk pengembangan usaha Warung Tegal (Warteg) Rossa, yang merupakan bagian dari UMKM sektor kuliner. Hasil penelitian menunjukkan bahwa kepemimpinan yang efektif di Warteg Rossa melibatkan beberapa faktor kunci. Pertama, pemilik atau manajer terlibat langsung dalam menjaga kualitas produk dan layanan, serta berkomunikasi secara terbuka dengan karyawan. Komunikasi yang baik membantu menciptakan lingkungan kerja yang harmonis, meningkatkan loyalitas karyawan, dan memudahkan penyelesaian masalah. Selain itu, pemberdayaan karyawan melalui pemberian tanggung jawab yang jelas dan kesempatan untuk mengembangkan kemampuan mereka juga terbukti efektif. Ini mendorong motivasi intrinsik karyawan dan meningkatkan kualitas layanan yang diberikan kepada pelanggan. Pengembangan tim kerja yang solid, termasuk melalui pelatihan dan pembinaan, juga berperan penting dalam efisiensi operasional dan produktivitas Warteg Rossa.

Penelitian Hanifah & Hartriyanti (2023) berjudul *"Analisis Efektivitas Strategi Pelayanan Prima UMKM Warteg Bahari di Pondok Pinang, Jakarta Selatan"* mengevaluasi implementasi strategi pelayanan prima pada Warteg Bahari di Jakarta Selatan, khususnya dalam konteks UMKM kuliner. Menggunakan pendekatan kualitatif dengan analisis semantik dan validasi data melalui triangulasi, penelitian ini melibatkan 13 informan yang terdiri dari 5 pedagang Warung Tegal dan 5 pelanggan tetap yang makan di warteg setidaknya tiga kali seminggu.

Penelitian ini mengungkap bahwa pelayanan prima menjadi salah satu faktor penentu dalam keputusan pembelian makanan siap saji. Terdapat tujuh faktor stimulus pelayanan prima yang mempengaruhi keputusan pembelian, yaitu harga ekonomis, variasi makanan, lokasi yang mudah diakses, cita rasa Indonesia, metode penyajian, kualitas pelayanan yang ramah dan bersih, serta jam operasional 24 jam.

METODE PENELITIAN

Subjek penelitian dipilih berdasarkan *purposive sampling*, terdiri dari 7 warung

tegal franchise yang telah dikelola dengan manajemen terpusat: (Salsabila & Suyanto, 2020)keempat e-commerce kecantikan (Sociolla, Makeupindo, Makeupuccino dan Beautyhaul (Pertiwi, 2018)

Tabel 1. Nama Jaringan dan Paket Franchise

No.	Nama Jaringan	Nama dan Nominal Paket Franchise			Lain-lain
1	Warteg New Bahari	Express	Konvensional	Modern	
		85 Jt	150 Jt	190 Jt	
2	Keluarga Bahari	Bronze	Silver	Gold	
		85 Jt	129.9 Jt	175 Jt	
3	Warteg Selera Bahari	Kecil	Reguler	Besar	
		135 – 180 Jt	177 – 250 Jt	310 – 350 Jt	
4	Kharisma Bahari	Kecil	Reguler	Besar	
		135 – 180 Jt	177 – 250 Jt	310 – 350 Jt	
5	Warteg Kharisma Bahari Group	Paket Warteg Kharisma Bahari	Paket Warteg Mamoka Bahari	Paket Warteg Subsidi Bahari	Paket Warteg Selaras Bahari
		Budget Menengah	Budget Minimal	Budget Pemula	Budget Belajar
6	Kharisma Bahari	Economy	Small	Medium	
		100 Jt-An	200 Jt-An	Exclusive	
7	Warteg Bahari	Paket Kios Selera Bahari	Paket Warteg Trainer	Bisnis Autopilot	
		188 Jt	368 Jt	636 Jt	

Sumber: Penelitian, 2024

Penelitian ini menggunakan metode studi kasus kualitatif. Pendekatan ini digunakan untuk menggali lebih dalam mengenai strategi dan tantangan dalam manajemen komunikasi yang terjadi antara franchisor dan franchisee. (Fadli, 2021) (Afriaris & Windartini, 2021)

Paradigma penelitian menggunakan paradigma post-positivis, yang mengakui bahwa realitas sosial tidak sepenuhnya objektif dan terukur, melainkan dapat dipengaruhi oleh konteks sosial dan interaksi antara individu. (Bungin, 2006)

Pendekatan yang digunakan adalah studi kasus terhadap jaringan waralaba Warung Tegal di Jabodetabek. Data dikumpulkan dari beberapa sumber untuk memberikan pemahaman yang mendalam terkait fenomena komunikasi bisnis dalam konteks waralaba. Metode yang digunakan meliputi: (Dian, 2019) (Fauzi, 2021)

Wawancara dilakukan dengan franchisor, franchisee, dan manajer cabang Warteg untuk memahami praktik komunikasi yang ada, tantangan yang dihadapi, serta solusi yang telah diterapkan. Wawancara ini berfokus pada bagaimana SOP, pelatihan, dan teknologi informasi berperan dalam mendukung komunikasi antara pihak-pihak tersebut.

Peneliti juga melakukan observasi langsung di beberapa cabang Warung Tegal untuk melihat bagaimana komunikasi dilakukan dalam praktik sehari-hari, baik antara franchisee dan karyawan, maupun antara franchisee dan manajemen pusat. Observasi ini memberikan wawasan mengenai alur komunikasi dan kendala-kendala yang terjadi di lapangan. (Sugiyono, 2013) (Luthfiyah, 2020) (Yusanto, 2020)

HASIL PENELITIAN

Efektivitas Manajemen Administrasi dalam Komunikasi

Salah satu temuan utama adalah bahwa franchisor yang memiliki manajemen administrasi yang baik lebih sukses dalam menjaga komunikasi yang terstruktur dan jelas dengan franchisee. Franchisee dari cabang-cabang yang memiliki sistem administrasi yang terorganisir mengungkapkan bahwa komunikasi dengan kantor pusat berjalan lebih lancar, baik dalam bentuk instruksi operasional maupun pelaporan masalah.

SOP (Standard Operating Procedure)

Penggunaan SOP (*Standard Operating Procedure***)** yang telah ditetapkan oleh franchisor memainkan peran penting dalam menyamakan standar operasional di seluruh cabang. Franchisee yang menerapkan SOP dengan baik melaporkan bahwa mereka lebih sedikit mengalami kesalahpahaman dengan manajemen pusat. Selain itu, SOP ini membantu menjaga konsistensi produk dan layanan antar cabang, yang pada akhirnya berdampak positif terhadap kepuasan pelanggan.

Penggunaan SOP (Standard Operating Procedure) dalam jaringan waralaba Warung Tegal (Warteg) merupakan fondasi penting untuk memastikan konsistensi operasional di seluruh cabang. SOP yang disusun oleh franchisor berfungsi sebagai panduan bagi setiap franchisee dalam menjalankan aktivitas sehari-hari, mulai dari persiapan bahan makanan, pelayanan kepada pelanggan, hingga standar kebersihan dan penanganan keluhan.

Penerapan SOP secara disiplin oleh franchisee tidak hanya membantu menyamakan proses kerja, tetapi juga mengurangi potensi kesalahpahaman dengan manajemen pusat. Franchisee yang mematuhi SOP melaporkan bahwa alur kerja menjadi lebih terstruktur, sehingga memudahkan koordinasi dengan manajemen pusat, khususnya dalam hal pelaporan dan pengawasan kualitas. Dengan mengikuti SOP, franchisee juga lebih mampu merespons masalah operasional yang mungkin muncul secara mandiri sebelum menghubungi manajemen pusat, yang mengurangi ketergantungan pada pusat untuk keputusan sehari-hari.

Dampak lain dari penggunaan SOP yang baik adalah terciptanya konsistensi produk dan layanan di seluruh jaringan. Hal ini sangat penting, terutama dalam menjaga persepsi positif dari pelanggan. Ketika pelanggan mengunjungi cabang

Warteg mana pun, mereka mengharapkan pengalaman yang sama dalam hal cita rasa, kualitas makanan, kebersihan, dan pelayanan. Ketika standar tersebut dipenuhi berkat implementasi SOP, tingkat kepuasan pelanggan meningkat secara signifikan. Pelanggan yang puas lebih cenderung untuk kembali dan merekomendasikan Warteg kepada orang lain, yang pada akhirnya berdampak positif terhadap pertumbuhan bisnis.

Selain menjaga kualitas, SOP juga berfungsi sebagai alat kontrol internal. Franchisee dapat secara rutin mengevaluasi kinerja mereka berdasarkan pedoman yang sudah ada, dan ini memungkinkan mereka untuk segera memperbaiki kekurangan yang ditemukan sebelum masalah tersebut mempengaruhi pengalaman pelanggan. Dengan demikian, SOP tidak hanya membantu dalam menciptakan standar yang seragam, tetapi juga berperan penting dalam meningkatkan efisiensi operasional, komunikasi yang lebih baik, serta mempertahankan dan meningkatkan kepuasan pelanggan di seluruh jaringan waralaba.

Teknologi Informasi

Cabang yang sudah mengadopsi teknologi komunikasi berbasis digital (seperti aplikasi manajemen cabang, *platform cloud*, *WhatsApp Business*atau lainnya) melaporkan adanya peningkatan dalam kecepatan dan efisiensi komunikasi. Teknologi ini memungkinkan franchisor untuk mengirim informasi penting secara real-time dan franchisee dapat segera memberikan tanggapan, mengurangi risiko miskomunikasi. Namun demikian, masih ada cabang yang belum sepenuhnya memanfaatkan teknologi ini, terutama cabang yang tidak memiliki infrastruktur atau keterampilan teknologi yang memadai.

Penggunaan teknologi informasi dalam jaringan waralaba Warung Tegal (Warteg) telah membawa perubahan signifikan dalam hal efisiensi dan kecepatan komunikasi antara franchisor dan franchisee. Cabang-cabang yang telah mengadopsi teknologi komunikasi berbasis digital, seperti aplikasi manajemen cabang, platform cloud, atau WhatsApp Business, melaporkan adanya peningkatan yang nyata dalam kelancaran alur informasi. Teknologi ini memungkinkan manajemen pusat untuk mengirimkan pengumuman, pembaruan kebijakan, atau instruksi penting secara real-time, sehingga franchisee dapat merespons dengan cepat dan lebih tepat waktu.

Salah satu manfaat utama dari penggunaan aplikasi manajemen dan platform berbasis cloud adalah otomatisasi proses dan pengelolaan data yang lebih terorganisir. Dengan adanya teknologi ini, franchisor dapat memantau kinerja setiap cabang secara langsung, melacak penjualan, inventaris, serta masalah operasional yang mungkin muncul. Franchisee juga lebih mudah untuk melaporkan hasil usaha, menyampaikan masalah, atau meminta bantuan, tanpa harus menunggu waktu yang lama. Hal ini mengurangi risiko miskomunikasi, yang sering kali menjadi penyebab terjadinya kesalahan dalam operasional atau ketidakcocokan standar layanan. Namun, tantangan utama dalam penerapan teknologi informasi di jaringan Warteg adalah adanya kesenjangan infrastruktur dan keterampilan teknologi di antara franchisee. Beberapa cabang,

terutama yang berlokasi di daerah dengan akses internet yang terbatas atau franchisee yang kurang familiar dengan penggunaan teknologi, mengalami kesulitan dalam memanfaatkan sepenuhnya platform digital yang disediakan. Hal ini menyebabkan keterlambatan dalam penerimaan informasi dan komunikasi yang kurang efisien, sehingga berdampak pada koordinasi yang tidak optimal antara franchisor dan franchisee.

Cabang-cabang yang masih mengandalkan metode komunikasi tradisional, seperti panggilan telepon atau komunikasi tatap muka, cenderung menghadapi lebih banyak tantangan dalam hal kecepatan dan ketepatan informasi. Keterlambatan dalam menerima instruksi operasional atau pembaruan kebijakan dari manajemen pusat dapat menyebabkan ketidaksesuaian dalam penerapan standar operasional di lapangan, yang pada akhirnya berisiko menurunkan kualitas layanan dan kepuasan pelanggan.

Untuk mengatasi masalah ini, dibutuhkan peningkatan infrastruktur teknologi dan pelatihan bagi franchisee yang belum menguasai penggunaan teknologi digital. Franchisor perlu menyediakan dukungan yang lebih intensif, seperti pelatihan online atau offline yang fokus pada pengenalan dan penggunaan aplikasi manajemen dan platform digital. Selain itu, penyediaan perangkat teknologi yang memadai dan akses internet yang stabil juga harus menjadi prioritas agar semua cabang dapat merasakan manfaat dari adopsi teknologi informasi ini.

Dengan adopsi teknologi yang lebih merata di seluruh cabang, diharapkan jaringan Warteg dapat mencapai efisiensi operasional yang lebih baik, memperkuat komunikasi internal, dan menjaga standar layanan yang seragam di setiap cabang. Penggunaan teknologi informasi secara optimal juga akan mendukung pertumbuhan bisnis yang lebih cepat dan lebih efektif, serta meningkatkan daya saing Warteg di pasar kuliner yang semakin kompetitif.

PEMBAHASAN

Manajemen administrasi bisnis memiliki peran yang krusial dalam menciptakan komunikasi yang **efektif** di jaringan waralaba Warung Tegal. Dalam konteks bisnis waralaba, komunikasi yang baik antara franchisor dan franchisee sangat penting untuk memastikan bahwa setiap cabang dapat menjalankan operasional sesuai dengan **standar yang ditetapkan**, menjaga **konsistensi layanan**, dan meningkatkan **kepuasan pelanggan**. Berdasarkan hasil penelitian, terdapat beberapa poin utama yang menunjukkan bagaimana peran manajemen administrasi bisnis mendukung efektivitas komunikasi dan operasional jaringan waralaba Warteg.

Penerapan Standar Operasional Prosedur (SOP) dan Konsistensi Layanan

SOP yang diterapkan oleh manajemen pusat berfungsi sebagai pedoman yang harus diikuti oleh semua cabang Warteg. Seperti yang dilaporkan oleh 80% franchisee, penerapan SOP yang konsisten membantu mereka menjaga kualitas layanan dan mempercepat penyelesaian masalah operasional. Hal ini sejalan dengan teori manajemen administrasi bisnis, di mana **SOP berperan sebagai alat untuk menyelaraskan standar operasional** di seluruh organisasi,

sehingga setiap cabang memiliki pedoman yang jelas dalam menjalankan bisnis. Namun, 20% franchisee melaporkan bahwa SOP yang ada terlalu kaku dan kurang memberikan fleksibilitas untuk menyesuaikan dengan kondisi lokal. Ini menunjukkan bahwa manajemen administrasi bisnis perlu memberikan ruang untuk **fleksibilitas yang terstruktur**, di mana SOP dapat diadaptasi tanpa mengorbankan standar utama. Teori administrasi menyatakan bahwa **fleksibilitas dalam manajemen operasional** memungkinkan organisasi untuk beradaptasi dengan perubahan lingkungan bisnis, termasuk perbedaan demografis dan preferensi pelanggan di berbagai wilayah.

Penggunaan Teknologi Komunikasi

Sebanyak 70% franchisee yang telah mengadopsi teknologi komunikasi digital, seperti platform manajemen cabang atau WhatsApp Business, melaporkan peningkatan dalam kecepatan dan efisiensi komunikasi dengan manajemen pusat. Teknologi ini memungkinkan franchisor untuk **mengirimkan informasi secara real-time** dan menerima umpan balik dengan cepat, mengurangi risiko miskomunikasi. Menurut teori manajemen komunikasi bisnis, **pemanfaatan teknologi informasi** merupakan salah satu pilar penting dalam menciptakan alur komunikasi yang efektif dalam jaringan yang luas. Namun, masih ada 30% franchisee yang belum sepenuhnya mengadopsi teknologi ini, terutama cabang di daerah pinggiran yang menghadapi keterbatasan infrastruktur. Peran manajemen administrasi dalam hal ini adalah **mengoptimalkan penggunaan teknologi** dengan menyediakan akses dan pelatihan yang memadai bagi semua cabang, sehingga mereka dapat mengelola bisnis mereka dengan efisien dan tetap terhubung dengan manajemen pusat.

Pelatihan dan Dukungan Berkelanjutan

Sebanyak 60% franchisee melapor-kan kurangnya pelatihan dan pendampingan dari manajemen pusat, yang mengakibatkan kesulitan dalam menghadapi tantangan operasional di lapangan. Hal ini menunjukkan bahwa **pelatihan berkelanjutan** merupakan elemen penting dalam memastikan bahwa franchisee dapat menerapkan SOP dan kebijakan manajemen dengan benar. Berdasarkan teori manajemen sumber daya manusia, pelatihan yang berkelanjutan dan pendampingan rutin tidak hanya meningkatkan keterampilan operasional franchisee, tetapi juga memperkuat **hubungan antara franchisor dan franchisee**, menciptakan suasana kerja yang kolaboratif dan mendukung. Franchisee yang mendapatkan pelatihan lebih intensif cenderung melaporkan tingkat kepuasan yang lebih tinggi terhadap kinerja manajemen pusat, yang memperkuat argumen bahwa **dukungan manajemen yang berkelanjutan** dapat meningkatkan kualitas operasional dan konsistensi layanan di seluruh jaringan.

Kendala Geografis dan Konsistensi Layanan Antar Cabang

Salah satu tantangan yang dihadapi oleh franchisee di daerah pinggiran Jabodetabek adalah **kendala geografis** yang menghambat komunikasi dengan manajemen pusat. Ini berdampak pada penurunan konsistensi layanan, di mana

25% pelanggan melaporkan adanya variasi dalam kualitas makanan dan layanan di cabang yang berbeda. Menurut teori manajemen administrasi bisnis, **komunikasi yang terstruktur** harus diimbangi dengan **monitoring dan evaluasi yang teratur**, terutama di cabang-cabang yang jauh dari pusat operasional. Solusi untuk masalah ini adalah memperkuat **dukungan regional** dan memastikan bahwa setiap cabang mendapatkan perhatian yang sama dari manajemen pusat.

Kendala ini dapat diatasi dengan menerapkan sistem komunikasi berbasis teknologi yang memungkinkan franchisee di daerah terpencil tetap terhubung dengan manajemen pusat. Selain itu, **tim manajemen regional** dapat memainkan peran penting dalam memberikan dukungan yang lebih dekat dan lebih personal kepada franchisee di daerah yang lebih jauh, sesuai dengan teori manajemen yang menekankan pentingnya **pendekatan lokal dalam pengelolaan cabang-cabang waralaba**.

Manajemen Administrasi, Komunikasi Organisasi dan Keseragaman Operasional

Secara keseluruhan, **manajemen administrasi bisnis** berperan dalam menciptakan **keseragaman operasional** di seluruh jaringan Warung Tegal. Manajemen yang efektif membantu menyelaraskan komunikasi, memastikan bahwa SOP diterapkan secara seragam, memantau kinerja franchisee, dan memberikan dukungan yang dibutuhkan oleh setiap cabang. Dengan menerapkan strategi komunikasi dan dukungan yang tepat, serta memperkuat pelatihan dan monitoring, jaringan Warteg dapat terus tumbuh dengan standar layanan yang seragam, yang akan menjaga **kepuasan pelanggan** dan **keberhasilan bisnis** secara keseluruhan.

Dalam buku *Teori Perilaku dan Budaya Organisasi*, Mia Lasmi Wardiah menjelaskan bahwa komunikasi yang efektif dalam organisasi dapat dicapai melalui beberapa pendekatan strategis. Pendekatan ini bertujuan untuk menciptakan aliran informasi yang jelas, hubungan kerja yang harmonis, serta kemampuan organisasi untuk beradaptasi dengan lingkungannya. Beberapa cara yang disarankan oleh Wardiah untuk membangun komunikasi organisasi yang efektif antara lain sebagai berikut:

Manajemen Penyampaian Pesan.

Pesan yang disampaikan dalam organisasi harus dilakukan secara profesional, berdasarkan kemampuan dan kompetensi yang dimiliki oleh pengirim pesan. Penyampaian pesan yang baik tidak hanya mencakup pemahaman terhadap materi, tetapi juga memastikan bahwa pesan tersebut tersampaikan secara sempurna (*perfect*). Profesionalisme dalam penyampaian pesan mencakup kejelasan, struktur, dan ketepatan bahasa sehingga mengurangi potensi miskomunikasi di antara anggota organisasi.

Warteg franchise telah memiliki beberapa keunggulan seperti profitabilitas karena menyajikan makanan pokok dan sistem yang jelas. Kedua elemen ini menunjukkan bahwa konsep bisnis Warteg franchise sudah terstruktur. Namun, profesionalisme dalam penyampaian pesan dari franchisor (pusat) ke franchisee (cabang) masih perlu ditingkatkan agar konsep ini dipahami dan dijalankan secara optimal. Misalnya, meskipun sistem telah

jelas, pemahaman franchisee terhadap prosedur bisnis (SOP) dan tujuan waralaba masih belum sepenuhnya terinternalisasi.

Penyampaian pesan yang profesional mencakup kejelasan komunikasi dalam memahami standar operasional sistem, terutama pada aspek implementasi sistem bisnis yang sudah ada seperti GFC (Good, Fast, Cheap). Pesan yang tidak profesional akan berdampak pada ketidakkonsistenan penerapan konsep GFC di setiap cabang, yang pada akhirnya akan berimbas pada konsumen.

Interaksi yang Tepat dan Kondusif.

Komunikasi yang efektif membutuh-kan interaksi yang tepat antara pihak-pihak yang terlibat. Dalam hal ini, pengirim pesan harus mampu mengalihbahasakan isi pesan sesuai dengan konteks dan kebutuhan audiens. Interaksi ini harus terjadi dalam kondisi dan suasana yang mendukung, seperti lingkungan kerja yang kolaboratif dan bebas dari gangguan yang dapat menghambat komunikasi. Kejelasan pesan yang dihasilkan dari interaksi yang tepat akan membantu organisasi mencapai tujuannya secara lebih efektif.

Jaringan Warteg franchise memiliki keuntungan dalam sifat bisnis yang *autopilot* serta tidak memerlukan startup dan strategi marketing khusus. Namun, interaksi antara franchisor dan franchisee masih belum optimal, terutama dalam menerjemahkan tujuan dan standar komunikasi yang mendukung peningkatan kualitas operasional. Misalnya, meskipun warteg memiliki sistem autopilot, interaksi rutin dalam bentuk koordinasi dan evaluasi tetap dibutuhkan agar tidak terjadi penurunan kualitas layanan dan produk.

Interaksi yang tepat akan memungkinkan franchisor untuk mengomunikasikan instruksi dan tujuan organisasi dengan baik. Dalam hal ini, penggunaan teknologi komunikasi seperti platform digital dapat menjadi sarana efektif untuk menciptakan komunikasi yang lancar antara pusat dan cabang.

Penyesuaian Budaya Diri dengan Budaya Lingkungan

Salah satu elemen penting dalam komunikasi organisasi adalah kemampuan untuk menyesuaikan budaya individu dengan budaya organisasi atau lingkungan tempat bekerja. Budaya organisasi mencakup nilai, norma, dan praktik yang dianut oleh organisasi tersebut. Anggota organisasi harus mampu memahami dan mengintegrasikan budaya ini ke dalam perilaku mereka, sehingga komunikasi dapat berjalan secara harmonis tanpa konflik budaya.

Konsep bangunan 3S (Rapi, Resik, Ringkas) modern mencermin-kan upaya Warteg franchise untuk beradaptasi dengan tuntutan pasar yang lebih modern dan bersih. Pada sisi lain, penyesuaian budaya kerja franchisee terhadap konsep ini masih belum sepenuhnya seragam. Hal ini terlihat dari variasi kualitas layanan dan tampilan antar cabang yang menyebabkan kesan warteg belum "naik kelas" secara signifikan.

Penyesuaian budaya komunikasi antara franchisor dan franchisee, seperti menginternalisasi nilai 3S, akan menciptakan keseragaman layanan dan mencerminkan kualitas yang profesional. Budaya organisasi yang kuat akan mendorong pemahaman dan penerapan nilai-nilai ini di seluruh cabang.

Pemberian Fasilitas dan Dukungan dalam Penyesuaian Diri

Organisasi juga berperan dalam menyediakan fasilitas dan dukungan yang memadai bagi anggotanya untuk menyesuaikan diri dengan lingkungannya. Fasilitas ini mencakup pelatihan komunikasi, teknologi pendukung, serta jaminan keamanan dan kenyamanan dalam bekerja. Dengan adanya dukungan yang memadai, anggota organisasi dapat lebih mudah mengelola tekanan yang muncul, baik dari lingkungan kerja maupun dari hubungan antarindividu. Ketahanan ini membantu mereka menyampaikan pesan dengan lebih efektif dalam berbagai situasi.

Warteg franchise memiliki keunggulan berupa *brand* dan sistem franchise yang sudah dikenal. Selain itu, mereka cukup baik dalam mengimplementasikan sistem *ERP (Enterprise Resource Planning)* untuk real-time control. Namun, belum semua franchisee mampu memanfaatkan fasilitas ini secara maksimal. Dukungan yang kurang dalam bentuk pelatihan berkelanjutan atau monitoring dari franchisor membuat franchisee tidak selalu berhasil menjaga kualitas layanan.

Dukungan fasilitas seperti teknologi informasi dan pelatihan intensif memungkinkan franchisee untuk mengelola tekanan dan tantangan bisnis dengan lebih baik. Dengan penguatan peran administrasi bisnis dan peningkatan kemampuan komunikasi organisasi, Warteg franchise dapat lebih efektif dalam memaksimalkan sistem yang sudah ada.

Wardiah menekankan bahwa komunikasi yang efektif tidak hanya menciptakan hubungan kerja yang baik, tetapi juga memungkinkan organisasi menikmati hasil karya dan prestasi yang dihasilkan oleh anggotanya. Dalam konteks jaringan franchise Warung Tegal (Warteg) di Jabodetabek, teori ini sangat relevan untuk diterapkan. Sebagai jaringan yang bertujuan untuk meningkatkan kelas warteg konvensional, Warteg franchise harus mengintegrasikan strategi komunikasi yang mendukung penyampaian pesan yang profesional, interaksi yang tepat, penyesuaian budaya antar cabang, serta dukungan fasilitas dari franchisor kepada franchisee.

Dalam hal ini, realita menunjukkan bahwa komunikasi organisasi di jaringan Warteg Jabodetabek masih menghadapi berbagai kendala. Misalnya, kurangnya kejelasan dalam pengelolaan pesan antar cabang, tidak meratanya pemahaman budaya organisasi di antara franchisee, serta minimnya fasilitas pendukung untuk meningkatkan keterampilan komunikasi. Hal ini menjadi tantangan yang perlu diatasi agar jaringan franchise Warteg mampu meningkatkan kualitasnya dari segi pelayanan, operasional, dan citra secara keseluruhan. Implementasi teori Wardiah dapat menjadi solusi praktis untuk membangun komunikasi organisasi yang lebih terstruktur, terarah, dan efektif di lingkungan franchise.

Berdasarkan teori tersebut, Warteg franchise di Jabodetabek memiliki sejumlah potensi positif yang dapat mendukung transformasinya dari warteg konvensional ke waralaba modern. Untuk mengatasi hal tersebut, penerapan komunikasi yang profesional, peningkatan interaksi yang kondusif, penyesuaian budaya kerja serta dukungan teknologi dan pelatihan berkelanjutan menjadi kunci dalam

membangun komunikasi organisasi yang efektif di jaringan franchise Warteg Jabodetabek. Dengan komunikasi yang lebih baik, potensi positif seperti profitabilitas, sistem yang jelas, konsep bangunan 3S, dan implementasi GFC dapat dioptimalkan, sehingga Warteg franchise dapat "naik kelas" secara signifikan dan bersaing dengan usaha kuliner modern lainnya.

Manajemen Komunikasi Organisasi dan Teknologi Administrasi

Jaringan franchise Warteg di Jabodetabek menghadapi berbagai tantangan dalam pengelolaan komunikasi organisasi yang berdampak pada beberapa kelemahan strategis. Salah satu tantangan utamanya adalah positioning produk yang masih lemah. Produk Warteg franchise belum memiliki daya tarik yang kuat, baik secara fungsional maupun emosional, untuk menjadi *top of mind* konsumen. Konsumen tidak merasa ada urgensi untuk memilih Warteg dibandingkan dengan kompetitor sejenis karena nilai produk yang ditawarkan belum mampu menciptakan alasan yang jelas untuk pembelian. Hal ini membuat Warteg franchise sulit menentukan harga berdasarkan value yang unik. Penyampaian pesan yang profesional dan interaksi yang terarah menjadi krusial untuk memperkuat positioning ini. Franchisor perlu mengomunikasikan nilai unik, seperti penerapan konsep *Good, Fast, Cheap* (GFC), kepada franchisee dan pelanggan agar tercipta pemahaman yang seragam dan konsisten di seluruh jaringan.

Selain *positioning*, kurangnya diferensiasi menjadi kelemahan lain yang menghambat Warteg franchise untuk "naik kelas." Produk dan layanan yang ditawarkan masih terlalu serupa dengan kompetitor, baik dari sisi rasa maupun pengalaman pembeli. Konsumen tidak menemukan keunggulan signifikan yang membedakan Warteg franchise dari pilihan lain. Dalam konteks komunikasi organisasi, penyesuaian budaya kerja dan inovasi di tingkat operasional dapat menjadi solusi untuk menciptakan diferensiasi. Franchisor harus memastikan bahwa franchisee memahami pentingnya inovasi, seperti pengenalan variasi menu, peningkatan kualitas rasa, dan pengembangan pengalaman pelanggan yang lebih modern. Komunikasi yang efektif dapat diwujudkan melalui pelatihan berkelanjutan dan panduan standar operasional prosedur (SOP) yang jelas, sehingga semua cabang dapat menghadirkan nilai tambah yang konsisten bagi pelanggan.

Tantangan lain yang signifikan adalah lokasi cabang Warteg franchise yang belum sepenuhnya strategis. Sebagian besar lokasi tidak memiliki aksesibilitas yang baik, terutama untuk pelanggan yang menggunakan kendaraan bermobil. Keterbatasan lahan parkir menjadi salah satu kendala utama dalam menarik segmen pasar kelas menengah ke atas. Untuk mengatasi hal ini, interaksi yang lebih intensif antara franchisor dan franchisee diperlukan dalam proses pemilihan lokasi. Komunikasi yang tepat harus dilakukan sejak tahap awal kemitraan untuk memastikan lokasi yang dipilih mampu mendukung pertumbuhan bisnis cabang. Teknologi seperti GIS (*Geographic Information System*) juga dapat diintegrasikan untuk menganalisis dan memilih lokasi yang potensial, dengan

dukungan komunikasi organisasi yang terstruktur antara pusat dan cabang.

Selain itu, karakter produk Warteg franchise menghadapi tantangan dalam memenuhi permintaan melalui online order. Kompleksitas pemesanan menu yang beragam dan risiko ketidaksesuaian dalam pengemasan sering kali menjadi hambatan dalam memberikan pengalaman pelanggan yang memuaskan secara daring. Dalam konteks ini, pemberian fasilitas dan dukungan teknologi informasi menjadi solusi penting. Franchisor perlu mengimplemen-tasikan aplikasi pemesanan berbasis daring yang mempermudah pelanggan dalam memilih menu dan memesan dengan lebih efisien. Pelatihan bagi franchisee tentang pengelolaan pesanan daring dan pengemasan produk juga harus menjadi bagian dari strategi komunikasi organisasi. Dengan komunikasi yang efektif, masalah-masalah ini dapat diatasi, sehingga kualitas layanan daring dapat ditingkatkan di seluruh cabang.

Secara keseluruhan, kelemahan-kelemahan ini menunjukkan pentingnya komunikasi organisasi yang lebih efektif dalam jaringan Warteg franchise. Elemen-elemen komunikasi, seperti penyampaian pesan profesional, interaksi yang kondusif, penyesuaian budaya kerja, dan dukungan fasilitas, harus diintegrasikan untuk mengatasi masalah positioning, diferensiasi, lokasi strategis, dan pengelolaan online order. Dengan memperkuat komunikasi organisasi, Warteg franchise dapat memperbaiki kelemahan ini dan memperkuat posisinya di pasar sebagai jaringan kuliner yang modern dan kompetitif. Langkah-langkah ini tidak hanya akan meningkatkan kinerja operasional, tetapi juga membantu Warteg franchise untuk "naik kelas" dan memenuhi harapan konsumen di era persaingan yang semakin ketat.

Temuan strategis lain adalah peluang. Di tengah isu maraknya PHK, isu usaha warteg dapat menjadi alternatif yang konstruktif. Jaringan Warteg franchise menawarkan berbagai keunggulan dalam hal memulai usaha, khususnya bagi mitra yang ingin bergabung melalui sistem kemitraan yang telah dirancang dengan baik. Salah satu keunggulan utama adalah adanya paket kemitraan yang memungkinkan investasi balik modal dengan cepat. Berbeda dengan usaha mandiri yang dimulai dari nol, bergabung dalam sistem franchise Warteg memberikan keuntungan berupa model bisnis yang sudah teruji dan autopilot. Dengan sistem yang sudah berjalan, mitra tidak perlu mengembangkan strategi dari awal, sehingga waktu dan energi dapat difokuskan pada operasional sehari-hari.

Selain itu, sistem franchise ini dilengkapi dengan standar operasional prosedur (SOP) yang jelas dalam hal manajerial. SOP tersebut mencakup panduan operasional yang dirancang untuk menjaga konsistensi kualitas produk dan layanan di seluruh cabang. Dengan adanya SOP yang terstruktur, mitra dapat lebih mudah memahami dan menerapkan standar yang diharapkan, sehingga risiko kesalahan atau penyimpangan dalam operasional dapat diminimalkan. Komunikasi organisasi yang efektif juga memainkan peran penting dalam memastikan bahwa semua mitra memahami dan menjalankan SOP dengan benar.

Keunggulan lain dari Warteg franchise adalah fleksibilitas dalam menawarkan berbagai alternatif kemitraan. Calon mitra

dapat memilih tingkat kemitraan yang sesuai dengan kemampuan finansial dan kapasitas manajerial mereka, mulai dari kemitraan sederhana hingga yang lebih kompleks. Fleksibilitas ini membuka peluang yang lebih luas bagi berbagai kalangan untuk bergabung, termasuk mereka yang memiliki sumber daya terbatas namun ingin memulai usaha yang stabil. Franchisor juga menyediakan dukungan tambahan, seperti pencarian lokasi strategis bagi calon mitra dari luar daerah, sehingga mereka tidak perlu kesulitan mencari tempat yang cocok untuk membuka cabang baru.

Leadership yang tepat juga menjadi salah satu keunggulan dalam sistem franchise Warteg. Franchisor memainkan peran sebagai pemimpin yang kooperatif, memberikan bimbingan, dan mendukung mitra dalam menghadapi tantangan bisnis. Kepemimpinan ini tidak hanya mencakup arahan strategis, tetapi juga menciptakan lingkungan kerja yang mendukung komunikasi yang terbuka antara franchisor dan franchisee. Dengan adanya kepemimpinan yang kuat, mitra merasa lebih percaya diri dalam menjalankan usaha mereka karena selalu ada panduan dan bantuan yang siap diberikan ketika dibutuhkan.

Secara keseluruhan, sistem franchise Warteg memberikan kemudahan dan keuntungan bagi mitra yang ingin memulai usaha dengan risiko yang lebih terukur. Dukungan dalam bentuk paket kemitraan yang fleksibel, SOP manajerial yang jelas, pencarian lokasi yang strategis, dan leadership yang efektif menunjukkan bahwa komunikasi organisasi yang baik telah menjadi inti dari keberhasilan sistem ini. Namun, untuk memastikan keberlanjutan keberhasilan tersebut, penting bagi franchisor untuk terus meningkatkan komunikasi dengan mitra, memberikan pelatihan berkelanjutan, dan memperkuat koordinasi operasional. Dengan demikian, jaringan Warteg franchise dapat terus berkembang dan memberikan manfaat yang maksimal bagi semua pihak yang terlibat.

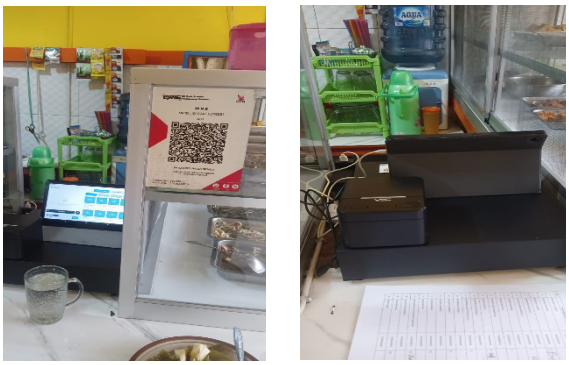
KESIMPULAN

Keberadaan warteg memerlukan pembinaan berkelanjutan sebab SDM pengelola di banyak cabang mayoritas berasal daerah pedesaan yang masih rentan dalam persoalan manajerial. Mereka belum terbiasa dikontrol dan dievaluasi, terlebih lagi soal pelaporan dan pengelolaan keuangan. Dalam hal ini terapan komunikasi dua arah secara verbal (lisan dan tulisan) memiliki urgensitas mayor. Oleh sebab itu, peran administrasi bisnis sangat penting dalam mendukung implementasi komunikasi organisasi. Meskipun franchise Warteg memiliki keunggulan seperti sistem autopilot, SOP manajerial yang jelas, fleksibilitas paket kemitraan, dan dukungan leadership yang efektif, tantangan dalam komunikasi organisasi era digital masih menjadi hambatan untuk meningkatkan kelas dari warteg konvensional. Tantangan ini meliputi lemahnya positioning, kurangnya diferensiasi, lokasi yang kurang strategis, serta kendala dalam mengelola online order.

Untuk mengatasi hal tersebut, administrasi bisnis berperan dalam memastikan penyampaian pesan yang profesional, penyesuaian budaya kerja, interaksi yang kondusif sangat dibutuhkan, Mereka membutuhkan *online leader*, sehingga keunggulan kompetitif dapat

diraih. Mengingat sistem jaringan memang membutuhkan koordinasi *real time*.

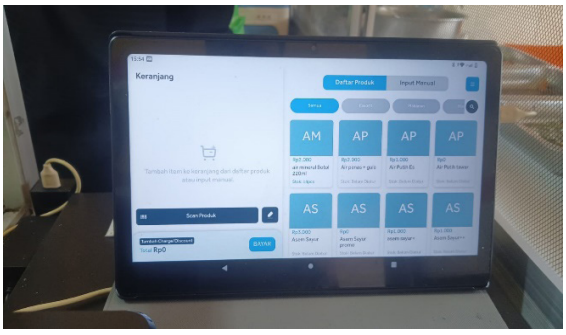
Dalam hal ini, Warteg franchise "New Bahari" (WNB) dengan ratusan jaringan yang terus berkembang telah sukses mengimplementasikan *digital technology* melalui sistem ERP (Enterprise Resource Planning), yakni aplikasi real-time control YouTap POS and YouTap BOS. YouTap POS digunakan untuk input jam demi jam oleh *franchiser* dan YouTap BOS digunakan kapan saja oleh *franchisee*.



Gambar 1.

Perangkat Tab dan Printing Slip

Sumber: Cabang WNB Cabang Jagakarsa JakSel



Gambar 2.

Tampilan Desktop Aplikasi Tap POS

Sumber: Cabang WNB Cabang Jagakarsa JakSel

Gambar 3.

Watermark YouTap POS pada slip pembayaran

Sumber: Cabang WNB Cabang Jagakarsa Jak-Sel

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Strategies of Virtual Influencers Crafting Viral Content in Indonesia

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Abstract

Virtual influencers are becoming increasingly popular on social media, with many major brands targeting young consumers preferring virtual influencers as they are easier to manage compared to human influencers. This study aims to analyze the digital storytelling strategies and representations of virtual influencers from various countries, specifically Indonesia, the United States, and Brazil, on social media platforms like TikTok. Using a qualitative method with narrative analysis, this study found that virtual influencers reflect significant cultural and market differences based on their promotional focus and content style. For instance, Indonesian virtual influencer Arbie Seo promotes plant-based products, and Lentari Pagi focuses on promoting sports events like e-football. Meanwhile, American virtual influencer Lil Miquela collaborates with major brands like Dior, and Lu do Magalu from Brazil promotes household products. Digital storytelling is compelling as it unconsciously draws audiences into following storylines by integrating multimedia elements presented by virtual influencer content. This strategy not only enhances audience engagement but also increases the potential for content to go viral. This study provides insights into how virtual influencers build audience connections through storytelling and appealing representations.

Keywords: *Virtual Influencer, Digital Storytelling, Representation, TikTok*

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Strategi Influencer Virtual Membuat Konten Viral di Indonesia

Abstrak

Influencer virtual semakin populer di media sosial, dengan banyak merek besar yang menargetkan konsumen muda lebih memilih influencer virtual karena lebih mudah dikelola dibandingkan influencer manusia. Tujuan penelitian ini untuk menganalisis strategi digital storytelling dan representasi influencer virtual dari berbagai negara, khususnya Indonesia, Amerika Serikat, dan Brasil, di platform media sosial seperti TikTok. Menggunakan metode kualitatif dengan analisis naratif, penelitian ini menemukan bahwa influencer virtual mencerminkan perbedaan budaya dan pasar yang signifikan berdasarkan fokus promosi dan gaya konten. Contohnya, influencer virtual asal Indonesia Arbie Seo, terlibat dalam promosi produk nabati, Lentari Pagi promosi acara olahraga seperti e-football. Sementara itu, influencer virtual asal Amerika Serikat, Lil Miquela, bekerja sama dengan merek-merek besar seperti Dior, serta Lu do Magalu dari Brasil

mempromosikan produk rumah tangga. Digital storytelling menarik karena dapat membuat audiens tanpa sadar mengikuti alur cerita dengan mengintegrasikan elemen multimedia yang disajikan oleh konten virtual influencer. Strategi ini tidak hanya meningkatkan keterlibatan audiens tetapi juga memperbesar peluang konten menjadi viral. Penelitian ini memberikan wawasan tentang cara influencer virtual membangun hubungan audiens melalui storytelling dan representasi yang menarik.

Kata Kunci: *Influencer Virtual, Penceritaan Digital, Representasi, TikTok*

INTRODUCTION

Virtual influencers, also known as computer-generated or AI influencers, are characters created using computer-generated imagery and have gained significant popularity among marketers (Thomas & Fowler, 2020). Virtual Influencers are digital characters that often appear human-like and act as influencers on social media. They create content in various fields such as fashion, music, art, sports, environmental issues, and mental health (Choudhry, Han, Xu, & Huang, 2022). These digital or virtual influencers possess characteristics, communication skills, and the ability to create emotional interactions similar to real humans (E. S. Silva & Bonetti, 2021). Virtual or digital influencers have become significant figures, not only on social media but also in advertising, marketing communications (Byun & Ahn, 2023), brand representation, and the fashion industry (E. S. Silva & Bonetti, 2021). Virtual influencers create and share brand-related content, such as messages, photos, blogs, and videos on their personal social media accounts (Ge & Gretzel, 2018). These virtual influencers are considered more appealing, trustworthy, and cost-effective compared to traditional advertising, making them an important part of social media marketing campaigns (Kapoor, Balaji, Jiang, & Jebarajakirthy, 2022).

As a technological innovation on social media, virtual influencers have their own unique characters and engaging backstories that encourage interaction between social media users and these virtual influencers. Virtual influencers represent a new category of social media influencers, sharing similarities with traditional influencers, except for the fact that they are not human (Byun & Ahn, 2023). They do not represent the self-identity of real humans. While some celebrities use digital avatars of themselves, virtual influencers are not replicas of real people. Virtual influencers have gained significant attention among consumers (Roy & Chakraborty, 2023). Renowned brands targeting younger audiences, such as Gucci, Balmain, Dior, IKEA, and Calvin Klein, increasingly prefer virtual influencers, which are easier to control, over human influencers (Muslimah & Sunengsih, 2023). Audiences interact with virtual influencers on social media as if they were real humans, even though they know these influencers are not physically real. They still engage with them in the same way they do with real people (Oktan, 2024). In this context, representation begins to replace reality, seemingly acquiring its own value and meaning (Shin & Lee, 2023). Consequently,

audiences trust these influencers and tend to imitate their behaviors and the products they endorse (Andersson, Sobek, & Tim, 2020). Furthermore, the more personal and authentic the information shared by influencers in their social media content, the greater their potential to attract followers and influence the decisions of their audience (Hudders, De Jans, & De Veirman, 2021).

The virtual influencer market is experiencing rapid growth, with a compound annual growth rate (CAGR) of 38.9% from 2023 to 2030, compared to human influencers, who are growing at a CAGR of only 17.9% during the same period (Ansari, 2024). This data highlights how virtual influencers are increasingly capturing global market attention, supported by advantages such as flexibility, lower costs, and reduced reputational risks compared to human influencers.

Some virtual influencers achieve audience reach and engagement levels that surpass those of real humans (Muniz, Stewart, & Magalhães, 2024). Brands in industries such as fashion, beauty, automotive, humor, and others have shifted to using virtual influencers as a solution for their influencer marketing needs (Sands, Campbell, & Plangger, 2022). Virtual influencers offer various advantages over human influencers (Meng, Bie, Yang, & Wang, 2024). Virtual influencers continue to grow on social media (Mrad, Ramadan, & Nasr, 2022). Companies focusing on content creation and delivering advertising messages design virtual influencers to ensure full control over their behavior and the content they produce (Rodrigo-Martín, Rodrigo-Martín, & Muñoz-Sastre, 2021). Virtual influencers can be entirely controlled (Yu-Hao & Yuan, 2023), and will always adhere to the scripts or contracts agreed upon. They do not face the same risks as human influencers, such as unpredictable behavior, scandals (Claeys, Charry, & Tessitore, 2024), violations of advertising regulations, or other personal issues (Sorosrungruang, Ameen, & Hackley, 2024).

However, the content produced by virtual influencers currently often lacks strong storytelling elements or a detailed presentation of their characters. One specific approach to creating more engaging content is through the use of digital storytelling (Nicoli, Henriksen, & Komodromos, 2022). Virtual influencers can also employ self-representation tactics aimed at blurring the lines between reality and the virtual world, as well as between humans and human-like entities. This approach is designed to spark curiosity and intrigue (Byun & Ahn, 2023). An appropriate content strategy serves as a guide to ensure the content is well-directed and achieves its intended goals, especially on platforms like TikTok (Ricko & Junaidi, 2019). Without a proper content strategy, virtual influencers risk losing exposure and engagement with their audience, potentially leading to the end of their operations. Digital influencers create a sense of closeness and accessibility by sharing their daily lives and regularly interacting with their followers (Oktan, 2024). Virtual influencers have become one of the most exciting innovations in digital marketing, with market growth far surpassing that of human influencers. Their popularity stems from their ability to leverage creative visuals, audio, and unique

narratives that emotionally connect with consumers. Virtual influencers captivate audiences by combining visual and audio elements creatively on platforms like TikTok.

Several female virtual influencers are quite popular on social media, especially on TikTok, including Miquela Sousa (Lil Miquela), Arbie Seo, Lentari Pagi, and Lu Do Magalu. These four influencers come from different countries with unique characteristics and content themes, but all possess distinctive traits that make them appealing. Lu do Magalu, from Brazil, has over 6 million followers and earns approximately $33,000 per Instagram post (Sorosrungruang et al., 2024).

Lu do Magalu from Brazil focuses more on lifestyle content, product reviews, and representing major retail brands such as Magazine Luiza. Currently, Lu do Magalu has 7.3 million followers on TikTok. On the other hand, another virtual influencer who managed to secure sponsorships from over 60 brands in just six months is Lil Miquela (de B. Silva & Campos, 2022). Lil Miquela, from the United States, is among the top six most popular avatar influencers in the world and has collaborated with renowned fashion brands like Prada and Calvin Klein (Drenten & Brooks, 2020). She was created by two advertising agencies based in Los Angeles and London. Miquela is known as an influencer, singer, activist, and a young woman actively sharing her daily life, the rights she advocates for, such as support for LGBTQ+ rights, and the products she uses (Lee, 2021). She has currently amassed 3.4 million followers on TikTok.

Arbie Seo, from Indonesia, has a strong high school student persona with a touch of Sundanese culture. She often uses the Sundanese language and conveys the warmth typical of Bandung people in her content. As of 2024, Arbie has 1.4 million followers on TikTok. Meanwhile, Lentari van Lorraine, or commonly known as Lentari Pagi, also hails from Indonesia. Lentari captivates her audience with her sexy and cheerful persona on social media, boasting 129,000 followers on TikTok.

Arbie Seo from Indonesia is portrayed as a relatable high school student from Bandung, while Lentari embodies a sporty and health-conscious young woman. Lu do Magalu represents a career woman and warm homemaker, whereas Lil Miquela is depicted as a trend-savvy youth with luxurious possessions. These unique and varied narratives are enriched with storytelling elements resembling real human experiences, such as sharing daily activities, making them relatable and engaging for audiences. This study aims to explore how digital storytelling can serve as a content strategy utilized by virtual influencers and how the representations of Arbie Seo, Lu Do Magalu, Lil Miquela, and Lentari Pagi as virtual influencers attract audience attention on TikTok.

METHODS OF RESEARCH

This study employs a descriptive qualitative approach, which is used to explore and understand the meaning perceived to emerge from social or human issues by individuals or specific groups (Creswell & Creswell, 2018). This study employs narrative analysis, a research method in the humanities where researchers study an individual›s life by asking one or more participants to share their life stories. The data and information gathered are

then reorganized by the researcher into a sequential narrative. Narrative analysis often integrates perspectives from both participants and researchers, resulting in a collaborative story (J. Creswell & Creswell, 2018).

Narrative analysis is a qualitative research method that seeks to understand an individual›s identity and perspectives through the stories they hear or share in their daily lives. This method operates as a paradigm that collects descriptions of events or experiences and then organizes them into a coherent narrative reflecting human experiences (Webster & Metrova, 2007).

DATA COLLECTION

Data collection in this study was conducted through an in-depth observation of the content uploaded by virtual influencers on the TikTok platform. This process involved direct monitoring of the activities of TikTok accounts belonging to virtual influencers, namely Arbie Seo with the TikTok account @arbie_seo, Lentari Pagi with the TikTok account @lentari.pagi, Lil Miquela with the TikTok account @lilmiquela, and Lu do Magalu with the TikTok account @magalu. Each post was analyzed in depth, including video content, captions, and comments received from the audience. This process aimed not only to understand their content strategies but also to observe how interactions occur between the virtual influencers and their followers on the social media platform.

In addition, supplementary data were collected through documentation, such as profile analysis of the influencers, the types of content they produced, and audience engagement patterns on each post. This analysis considered various elements, such as the frequency of posts and user responses in the form of comments, likes, and shares. This information provides a comprehensive overview of the content strategies employed by virtual influencers to build audience engagement.

This documentation enables researchers to identify consistent interaction patterns between virtual influencers and their followers. The interaction patterns described include the observation of audience reactions to the uploaded content, focusing on how users engage with videos, captions, and comments shared by virtual influencers. These reactions are analyzed to understand the depth and nature of the relationship between the influencers and their followers. Additionally, the researchers examined posting frequency and engagement patterns, documenting how often virtual influencers share content and the audience›s responses, such as the number of comments, likes, and shares, which provide insights into the effectiveness of content strategies. Furthermore, the analysis emphasized the strategies and representation of content, exploring how influencers create virality and foster engagement. This includes leveraging elements of digital storytelling and TikTok features such as duets, filters, trending music, and more. These patterns encompass explicit communication through captions or comments and implicit representation through visual and audio narratives or content style.

Furthermore, it offers insights into how each influencer adapts to audience preferences and how they utilize TikTok›s features to enhance digital engagement.

Thus, this study can reveal how the representations they display, both explicitly and implicitly, on TikTok, and the strategies used by virtual influencers to create content virality on social media platforms.

DATA ANALYSIS

The data analysis in this study was conducted using a narrative analysis approach, a qualitative research method aimed at understanding an individual›s identity, perspectives, and life experiences through the stories they share. According to Creswell in Qualitative Inquiry & Research Design (2013), narrative analysis involves collecting stories from various sources, such as observations, documents, images, and other qualitative data, while considering the cultural, historical, or contextual background of the participants and identifying significant emerging themes. This method also creates a collaborative narrative by combining the perspectives of both participants and researchers to produce a sequential story reflecting human experiences (Creswell & Creswell, 2018). Webster and Metrova (2007) emphasized that this approach not only describes events or experiences but also organizes them into a structured narrative to depict an individual›s life. One type of narrative analysis is biographical study, which focuses on the life stories of individuals as the primary subject of research.

RESULTS AND DISCUSSION

This research explores the content strategies used by virtual influencers on TikTok. To answer the research questions, data was gathered through observation and in-depth analysis of the content uploaded by the virtual influencers. The study focused on the differences in content pillars among virtual influencers from different countries and how each virtual influencer builds their unique identity through their content.

THE CONCEPT OF VIRTUAL INFLUENCER

Virtual influencers are computer-generated characters designed to resemble and act like real humans on social media, even though they lack a physical presence in the real world. Virtual influencers have emerged as a new phenomenon on social media, raising numerous questions about their evolution, ethics, and roles. These characters are created using computer technology with varying levels of complexity, allowing them to have high image quality and appear very realistic. Virtual influencers are typically created to capture the attention of a large audience and to promote products, brands, or convey specific messages (Berryman, Abidin, & Leaver, 2021). These influencers are often utilized as effective marketing tools to promote products and services across various industries, such as fashion, music, gaming, and education (Conti, Gathani, & Tricomi, 2022).

Tasks performed by virtual influencers, such as posting content and responding to follower comments, are typically managed by professional management teams or creative teams, or even automated with the help of AI (Wibawa, Pratiwi, Wahyono, Hidayat, & Adiasari, 2022). Currently, most virtual influencers are managed by human teams (Thomas & Fowler, 2020). The creation of virtual influencers can be

designed with high flexibility according to existing needs. For example, on the TikTok platform, there is Arbie Seo, who explains the character creation process alongside its creator. There are three main methods for creating virtual influencer visuals, utilizing advanced technology to produce engaging and realistic characters.

Figure 1. Character Creation Process

Source :Arbie Seo's TikTok(2023)

The first method is the use of motion capture, where data from the movements of a human actor is recorded and applied to a 3D character. This technology allows the movements of virtual characters to appear very realistic and mimic human motion naturally. In this way, the interaction between the virtual influencer and the audience becomes more engaging, as the character can move and react similarly to a human.

Next, the second method is AI-based face replacement, which enables the virtual character to display natural facial expressions that fit the situation. This technology uses artificial intelligence to analyze and mimic human facial expressions, allowing the virtual character to communicate more effectively and emotionally. This is crucial for enhancing the connection between the virtual influencer and their followers, as appropriate facial expressions can convey deeper feelings and nuances.

The third method is the ability to manifest the character as a robot. This makes the virtual influencer more than just a digital avatar; they can function as a physical entity that interacts with the audience in the real world. By combining these three methods, virtual influencers can establish a deeper and more authentic relationship with their followers, both virtually and physically. Not only Arbie Seo, but each virtual influencer also utilizes different combinations of technology to create unique appearances and interactions with their audience.

Lentari Pagi adopts a hybrid model where the body is portrayed by a real human actor, while the face is replaced using AI-based face replacement technology. This method enables natural and realistic body movements, while AI-generated facial expressions can be adjusted to fit specific situations. The combination of a real human body and AI-based facial features creates a seamless blend of realism and digital artistry, enhancing the character›s ability to emotionally connect with audiences on TikTok.

Meanwhile, Lil Miquela employs a dual-model approach by combining 3D character modeling and AI-based face replacement. 3D technology is used to create a fully virtual body, providing complete creative control over the character›s

physical appearance and movements. On the other hand, the use of AI-based face replacement allows Lil Miquela to display realistic and expressive facial expressions, even though her body is occasionally portrayed by a real human.

In contrast, Lu do Magalu relies entirely on 3D character modeling for her virtual presence. Although not fully involving physical elements or AI-based facial features, Lu do Magalu consistently presents herself as a stylish and coherent virtual entity. However, in some content, Lu do Magalu occasionally showcases parts of a real human body, such as hands or feet, though without fully revealing a face. This combination makes Lu do Magalu›s appearance resemble a real human, creating a realistic and engaging impression for the audience.

Through this combination of technologies, virtual influencers have the potential to become more than just a collection of images or videos. They can serve as interactive agents capable of communicating and collaborating with the audience in various ways. This opens up new opportunities for brands and companies to reach their audiences in more innovative and engaging ways.

REPRESENTATION OF VIRTUAL INFLUENCERS

Representation is not just about what is shown, but also about the method of delivery that can influence how people understand or feel about that information (Rudzika, 2024). Human-like characteristics are a crucial aspect of attracting audiences and increasing their engagement with virtual influencers (Yan, Xia, Jiang, & Lin, 2024). Virtual influencers become more captivating when supported by creative content and well-crafted personas (Sorosrungruang et al., 2024).

Virtual influencers from different countries have unique appeal on TikTok, particularly through their distinct characteristics in their content. Each influencer is designed to represent a specific persona that draws audiences in different ways. These personas are reflected not only in their visual appearance but also in their narratives, interactions, and the values they convey through their content. The representation of virtual influencers can reflect relevant values and social issues. Many virtual influencers are involved in social campaigns, such as environmental awareness or women›s empowerment, which helps them become influential voices in society. By adopting these issues, they do not just serve as entertainers but also as agents of change. In terms of the types of viral content provided, each AI influencer has its own focus. Arbie Seo often features content about daily life and trends, such as humorous sketches about school canteens and brand promotions like Richeese.

Lentari Pagi, on the other hand, highlights everyday life content, such as playing soccer on a field, while also endorsing games and sports events. Lu do Magalu focuses more on reviewing household items and sharing relatable moments, like preparing for Christmas in a personal and engaging way. Meanwhile, Lil Miquela frequently shares stories about her daily life, from salon visits and OOTD photos with luxury items to personal narratives that reflect the life of a public figure in Western culture.

The meaning of their representation can be interpreted as a form of digital innovation aimed at connecting local and global cultures with a broader audience. Their presence not only provides entertainment but also creates a new space for interaction between technology and culture, resulting in unique content appeal.

Thus, the representation of virtual influencers is not only about their physical appearance or the content they share, but also about how they connect with the audience on an emotional and social level. They create a space for followers to feel valued and engaged, forming a broader community in the digital world.

Arbie Seo From Indonesia

Arbie Seo›s TikTok account named @arbie_seo currently has 1.4 million followers. Arbie Seo›s primary character emphasizes a beautiful, intelligent, kind-hearted, and courageous persona, which is consistently showcased through her engaging content. Arbie Seo represents a fusion of Indonesian and Korean cultures. This is evident in the way Arbie wears traditional attire like batik, blended with Korean cultural elements. The name "Seo" itself refers to Seo Jung Jin, one of Korea›s wealthiest figures, further enhancing the Korean cultural nuance in her identity. However, Arbie also reflects the distinctive characteristics of the Sundanese people, deeply rooted in local values.

Sundanese character is often described as *cageur* (healthy), *bageur* (kind), *bener* (righteous), *singer* (mindful), *wanter* (courageous), and *pinter* (intelligent). These values have been a foundation of Sundanese society since the era of the Salakanagara, Tarumanagara, Sunda-Galuh, and Pajajaran kingdoms, and they are still upheld today. These traits are evident in Arbie's personality, which is friendly, kind-hearted, and intelligent in presenting her content, making it relatable to her audience's daily lives. Through her distinctive and polite manner of speaking, Arbie reinforces her image as a figure who combines traditional Indonesian culture, particularly Sundanese, with modern and global elements like the Korean Wave.

Her friendly and smart personality is evident in various TikTok videos, such as quiz competitions with friends and the 'Warung Depan Sekolah' (WDS) series, where she interacts warmly with a school canteen vendor. This type of content creates a familiar and nostalgic atmosphere for her audience, often evoking memories of high school life.

Arbie's character draws inspiration from Sundanese culture, particularly the values associated with the people of

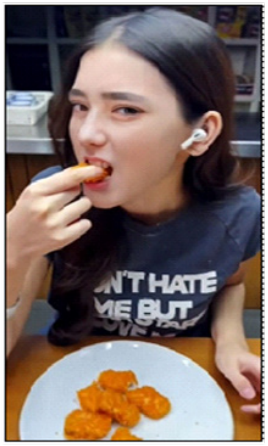

Figure 2. Arbie Seo's TikTok Content

Source :Arbie Seo‹s TikTok(2024)

Bandung, who are known for being '*someah*', a term that reflects beauty, warmth, friendliness, and the ability to

bring happiness to others. This cultural influence plays a vital role in making Arbie relatable and engaging, as it distinguishes her from other influencers by providing an authentic local touch. Her unique persona not only captures the attention of her audience but also sustains their engagement by sparking curiosity and questions about the person behind the character of Arbie Seo. This interest is further amplified by her visual presentation, often seen in traditional kebaya attire in a school setting, highlighting her connection to her local roots.

Arbie Seo frequently shares content related to her daily school activities, offering a glimpse into her life as a student, which resonates well with her young audience. Additionally, she collaborates with brands, appearing in advertisements as a brand ambassador for fast-food products such as chicken nuggets and menu items from Richeese Factory.

Unlike influencers who focus on luxury brands, Arbie›s content centers around relatable themes of student life and affordable food, making her highly accessible and appealing to a broader demographic. By combining cultural authenticity, engaging content, and a relatable persona, Arbie Seo effectively builds a strong connection with her audience on TikTok, solidifying her presence as a virtual influencer with a unique identity.

The name ‹Arbie› is derived from ‹Barbie,› while ‹Seo› is inspired by the surname of the richest people in South Korea. Arbie is portrayed as a member of the first virtual girl group in Indonesia, Digidiva. With this background, Arbie not only becomes a digital character but also a symbol of a new trend in the entertainment industry that combines technology and creativity.

Arbie has also performed on a big stage singing a dangdut song titled ‘Rungkad’ which adds to her appeal as a virtual influencer. Her humorous and cheerful demeanor makes her more relatable to fans. She has joked with her creator about her desire to have a partner as wealthy as herself, specifically a metahuman or AI. This humor creates an emotional connection with the audience, showing that although Arbie is a digital character, she possesses a personality that can be related to real life.

Figure 3. Arbie Seo’s Podcast Content

Source :Arbie Seo‹s TikTok(2024)

Additionally, she has collaborated on content with several Indonesian TikTok artists and content creators, such as Sony Wakwaw, Vilmei, and others. These collaborations not only expand her audience reach but also add a new dimension to the

content she creates. By engaging with other influencers, Arbie demonstrates that she is not just an isolated digital character but part of a larger creative ecosystem. Through her combination of humor, warm interactions, and engaging collaborations, Arbie successfully establishes a strong identity as a virtual influencer. She represents a new generation that values creativity and connectivity, serving as an example of how digital characters can inspire and entertain audiences in today›s digital era.

Lentari Pagi From Indonesia

As of December 2024, Lentari Pagi has 159K followers on TikTok. Lentari Pagi embodies a persona that is sexy, mature, and cheerful. Her content emphasizes a relaxed and energetic lifestyle, appealing to younger audiences seeking entertainment and an engaging personality. Lentari Pagi represents a blend of Indonesian and Dutch cultures, reflected not only in her last name, van Lorainne, which originates from Dutch, but also in her character and the content she creates. As a virtual influencer, Lentari incorporates the use of local Indonesian language in her interactions and showcases themes that closely relate to everyday life, such as playing soccer, strolling around the neighborhood, or engaging in other simple activities.

The lifestyle portrayed by Lentari embodies authentic simplicity, aligning with the philosophy of Indonesian culture that emphasizes warmth, togetherness, and openness. This friendly demeanor is evident in how Lentari interacts with her audience, creating a welcoming atmosphere that resonates across various layers of society.

Figure 4. Lentari Pagi's TikTok Content

Source :Lentari Pagi‹s TikTok(2024)

Her visual appearance, which emphasizes beauty and youthful energy, is a significant part of her appeal. Lentari Pagi›s representation on social media highlights a contemporary view of femininity that resonates with her audience. By blending elements of charm with a cheerful attitude, she presents a relatable image that appeals to both young men and women.

Her content often includes lifestyle advice and personal stories, showcasing a character that embodies confidence and empowerment. Additionally, Lentari Pagi effectively engages her audience through interactive features on platforms like TikTok. For instance, through her content, For instance, through her content, Lentari invites her followers to participate in football events or other challenge-based activities, such as the eFootball x Tsubasa sports event or the promotion of the Piattos snack.By creating a two-way communication channel, Lentari Pagi cultivates a loyal fan base that feels invested in her journey as a virtual influencer.

Figure 5. Lentari Pagi's TikTok Content

Source :Lentari Pagi‹s TikTok(2024)

Her cheerful and dynamic personality makes her an engaging figure for fans looking for lighthearted entertainment on social media. Her communication style in her content is casual and lively. Lentari often posts or promotes content aimed at an adult male audience, such as sports events or topics related to football, effectively attracting sports enthusiasts. As a virtual influencer, Lentari Pagi seeks to form a connection with her online audience, fostering a sense of comfort and closeness. The communication feels genuine and welcoming, steering clear of the mechanical tone typically associated with virtual entities. This approach allows Lentari Pagi to cultivate an environment where followers feel more than just fans, but members of a group involved in authentic and relatable conversations.

Lil Miquela From the United States

As of December 2024, Lil Miquela has 3.4 million followers on TikTok. Lil Miquela, a digital avatar, is consistently portrayed as a 19-year-old identifying as a person with a brown skin tone. She stands out with her fashionable style, working as a model and singer. Miquela also frequently showcases luxury items in her TikTok content, maintaining a stylish and trendy image. Lil Miquela leans towards representing Western culture, particularly the lifestyle and values often associated with the United States. This is evident in her modern appearance, her focus on OOTD (Outfit of the Day) trends featuring luxury items, and the glamorous lifestyle she frequently showcases. These attributes align with key philosophical and cultural characteristics of Western, especially American, society.

American culture places significant emphasis on individualism, where personal expression and uniqueness are highly valued. This is reflected in Lil Miquela's identity as a digital influencer who uses her platform to showcase her personal style and creative narratives. Materialism also plays a role in American culture, where owning and displaying luxury items is often seen as a symbol of success and achievement—something that is clearly mirrored in Lil Miquela's fashion-forward and high-end content.

Moreover, self-promotion and ambition are integral to the American ethos, often referred to as the "American Dream." Lil Miquela embodies this by presenting herself as a self-made influencer, participating in collaborations with major brands, and maintaining a strong presence in popular culture. Her content also captures the Western focus on entertainment and storytelling, as she uses her posts not just to showcase her lifestyle but to create a relatable narrative that resonates with her audience.

Overall, Lil Miquela's representation can be seen as a digital extension of American cultural ideals, blending modernity, aspiration, and self-expression in a way that appeals to a global audience.

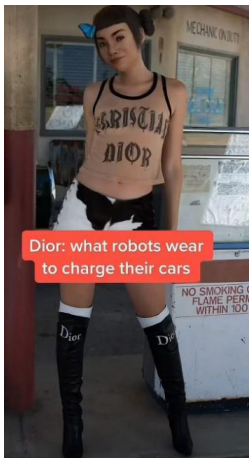

Figure 6. Lil Miquela's TikTok Content

Source :Lil Miquela‹s TikTok(2019)

Lil Miquela regularly posts content featuring high-end branded products such as Dior, Gucci, and Calvin Klein. These luxury items reflect the glamorous image she promotes, while more affordable or mid-range products rarely feature in her content. This strategic focus reinforces her positioning in the high-end fashion segment. Lil Miquela›s social media persona is carefully designed to embody a mix of modernity, creativity, and inclusivity, making her a prominent figure in the online world. On TikTok, she is well-known not just for her fashionable looks but also for her friendly and approachable communication style. Although she represents a luxurious lifestyle, her content often maintains a casual and conversational tone, which makes her feel accessible to her audience. She actively interacts with her followers through comments, duets, and engaging content, cultivating a digital community that is both aspirational and relatable.

Beyond fashion and lifestyle, Miquela leverages her platform to advocate for social issues and inclusivity, aligning with the values of her mainly Gen Z audience. She frequently takes part in popular TikTok challenges, collaborates with other influencers, and incorporates storytelling elements that emphasize diversity, self-expression, and empowerment. This diverse approach to content creation not only solidifies her position as a trendsetter in the high-end fashion scene but also establishes her as a socially aware influencer who meets the changing expectations of digital audiences. With her identity as a young woman with brown skin, she represents diversity in the fashion industry, which is often dominated by certain beauty standards. Miquela gives a voice to the younger generation, particularly Gen Z, who greatly value inclusivity and authenticity in the content they consume.

Figure 7. Lil Miquela's TikTok Content

Source :Lil Miquela‹s TikTok(2024)

In her TikTok content, Lil Miquela portrays herself as friendly and

approachable to her followers. This is evident through her use of interactive captions such as "come dye my hair with me," which invites her audience to engage with her in a personal and relatable way. By encouraging followers to participate in a seemingly casual activity, Lil Miquela creates a sense of closeness and connection, blurring the lines between virtual and human interaction. Every piece of content shared by Lil Miquela is designed to reflect the important values for her audience, such as the courage to be oneself and celebrating differences. In her TikTok videos, she enjoys sharing personal experiences or providing her insights on various topics. Her friendly and approachable communication style adds a human dimension to her image as a digital influencer. This helps to bridge the gap between the digital avatar and the human audience, making her more relatable.

By combining elements of glamorous fashion and important social messages, Lil Miquela not only serves as an influencer but also as a symbol of positive change in the industry and society. She demonstrates that even though she is a digital character, her impact is felt in the real world, shaping how people perceive representation and diversity in the digital realm.

Lu Do Magalu from Brazil

As of December 2024, Lu do Magalu has 7.3 million followers on TikTok. Lu Do Magalu presents a clean and professional style in her content, often dressed in outfits like blazers, resembling a businesswoman. Gilberto Freyre proposed the philosophy of Brazilian society, emphasizing its openness. Brazilians are generally open and friendly toward foreigners, as reflected in their daily interactions. Family and community values are highly esteemed in Brazilian culture, fostering close social relationships and mutual support. Additionally, many Brazilians maintain an optimistic and positive outlook on life, contributing to the warm atmosphere among them. Similarly, Lu do Magalu represents Brazilian culture through the use of Portuguese language with a distinct Brazilian intonation. Her energetic and friendly way of speaking reflects the character of Brazilian society, complemented by her casual yet stylish attire.

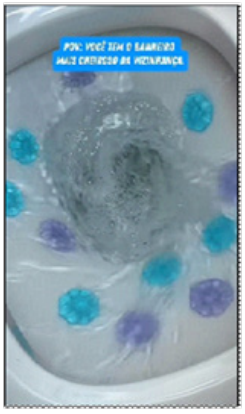

Figure 8. Lu Do Magalu's Content Review

Source :Lu Do Magalu's TikTok(2024)

Lu Do Magalu frequently posts or reviews household products, such as toilet fresheners, dishwashing sponges, toothbrush dispensers, and similar items. Her emphasis on these products resonates with an audience looking for practical solutions to everyday needs, rather than promoting luxury or fashion items. Lu Do Magalu utilizes engaging language and adopts a professional tone to promote products or convey information. Her communication is clear, respectful, and tailored to resonate with her diverse

audience. By maintaining a balance between professionalism and relatability, she ensures that her messages are both informative and appealing, creating content that effectively bridges the gap between entertainment and education.

Figure 9. Lu Do Magalu's Tiktok Content

Source :Lu Do Magalu's TikTok(2024)

This polished and approachable style allows her to connect with viewers on multiple levels, establishing credibility while keeping the content accessible and engaging. Whether reviewing practical household items or addressing broader lifestyle topics, her delivery exudes confidence and trustworthiness, making her recommendations feel both reliable and relevant. She encourages her audience to choose efficient, cost-effective, and eco-friendly products through narratives that are informative without being preachy. This approach reflects her dedication to digital ethics and social awareness, positioning her not just as an influencer but as a trusted figure for modern lifestyle recommendations.

DIGITAL STORYTELLING

Digital storytelling is a method of narrating personal stories using digital media. These stories are stored and shared through online sites or platforms that exist because of the internet. With digital media capabilities, these stories can be presented and shared in numerous ways (Nicoli et al., 2022). Personal stories hold significant power in digital storytelling.

Everyone has stories to tell, and with the advent of new media, individuals now have greater opportunities to share and immortalize their personal experiences. Personal stories hold significant power in digital storytelling. Through new media platforms, everyone can now share, narrate, and preserve their personal journeys more easily than ever before. What makes digital storytelling particularly captivating is its ability to draw the audience into the narrative. Viewers often don›t realize how they become part of the story, as digital storytelling seamlessly blends content with engagement. The combination of visuals, audio, and interactive elements creates a compelling experience that resonates emotionally with the audience, making them feel as though they are part of the storyteller's world. This immersive experience enhances the connection between the content creator and the audience, making digital storytelling a powerful tool for both personal expression and audience engagement.

Using narrative analysis as the foundation, McLellan›s concept of digital storytelling emphasizes the structure and elements that form a narrative, such as how the story is organized, how characters develop, and how the plot functions

to guide the audience toward the core message. According to Aristotle in Poetics, the essential elements that should be present in a storytelling content, based on basic narrative analysis, are as follows (Christin, Obadyah, & Ali, 2021):

1. Characters: Focuses on representing specific traits or characteristics of human beings.
2. Plot: Content with a well-constructed story tends to capture attention more easily and leave a lasting impression on the audience.
3. Main Theme: The moral message or lesson that the story aims to convey or instill in the audience's mind.
4. Diction or Language: This includes word choice, language selection, style of delivery, and tone, which contribute to making the story more authentic and memorable.
5. Music: The use of music in content enhances its appeal and leaves a lasting impression on the audience.
6. Performance: This refers to the visual aspects of the story, including costumes, settings, decorations, and other visual elements that can contribute to the content's virality.

Arbie Seo

Arbie Seo is depicted as a friendly, kind-hearted, humorous, cheerful, and relatable individual. At the age of 17, she embodies the '4B' qualities, brain, beauty, behavior, and bravery which make her both charismatic and intelligent. Despite her remarkable potential to represent Indonesia on larger platforms, Arbie remains true to her youthful identity. She embraces her innocence and exuberance, balancing her ambitions with the simple joys of being a high school student.

Figure 10. Arbie Seo's Tiktok Content

Source :Arbie Seo's TikTok(2024)

Arbie Seo›s plot revolves around the typical experiences of a high school teenager. It captures her involvement in various activities, including participating in school events, spending time at local food stalls near her school, creating TikTok content with her friends, and exploring different places. To ensure her content remains captivating and relevant, Arbie actively incorporates current trends and viral topics.

The main theme of Arbie Seo›s TikTok content centers around the life of a high school student, guided by the concept of forever 17. This theme highlights values such as courage, self-confidence, and self-exploration while emphasizing politeness, kindness, and the importance of education. Through her content, Arbie aims to inspire her audience to embrace their true selves and pursue their dreams without compromising on good behavior and integrity. Her varied content pillars include school-related topics, comedic

sketches, dancing, and singing, all designed to deliver moral messages and positive values in a relatable and entertaining manner.

Figure 11. Arbie Seo›s TikTok Content

Source :Arbie Seo's TikTok(2024)

Arbie uses casual and informal language in her content. However, she adjusts her speech based on her audience—when addressing older individuals, she opts for formal language to show respect. Arbie Seo uses casual, everyday Indonesian in her content, often incorporating Sundanese expressions like "ih," "atuh," and "mah" to add an authentic cultural flavor. This linguistic style makes her content more relatable and distinctive, especially for audiences familiar with her regional background. The use of Sundanese expressions reflects the warmth, friendliness, and humility that are core to Sundanese philosophy. In Sundanese culture, communication is often characterized by politeness, respect, and a strong sense of community. By using these expressions, Arbie not only connects with her audience on a personal level but also embodies the Sundanese values of mutual respect, openness, and the importance of maintaining harmonious relationships, making her virtual persona even more genuine and approachable.

Music plays an essential role in Arbie Seo's TikTok content. She relies on remixed or royalty-free music and often uses the latest trending sounds on TikTok. These sounds are carefully selected to align with teenage life and local trends, such as popular tracks like "Jedag Jedug" or various remixes. This approach helps her content remain relevant and engaging, particularly among younger audiences. The visual aspects of Arbie Seo's content include relatable settings and costumes. She often appears in high school uniforms or traditional attire like kebaya, and her videos are frequently shot in locations such as school classrooms or local food stalls. These elements not only enhance the authenticity of her content but also resonate with the everyday lives of Indonesian teenagers.

Lentari Pagi

Lentari Pagi is a virtual influencer with a multifaceted personality, combining friendliness, confidence, and a sporty appeal with a touch of maturity despite her youthful image. Her charm lies in her ability to be relatable while also presenting herself as knowledgeable and sophisticated. These qualities allow her to connect with a diverse audience, especially young adults.

Lentari Pagi positions herself as a relatable yet insightful figure, promoting topics that resonate with young adult audiences. She frequently engages with themes like sports events, financial education, and current news, delivering them in a casual yet informative manner. Her content reflects a balance between

light-heartedness and substance, catering to those seeking both entertainment and valuable insights.

Figure 12. Lentari Pagi›s TikTok Content

Source :Lentari Pagi's TikTok(2024)

The main themes of Lentari Pagi›s content revolve around casual yet engaging topics such as promoting football events, providing informational content, sharing football score predictions, and offering entertainment. By blending sports, knowledge, and fun, she creates content that appeals to fans of football and young audiences interested in staying updated while being entertained. Lentari uses informal language and often addresses her audience as "kakak," creating a approachable vibe. Lentari Pagi's communication style is characterized by the use of polite and respectful Indonesian, aligning with the traditional values of Indonesian culture. She frequently uses polite language forms, addressing her audience in a friendly and approachable manner, often incorporating honorifics and terms of endearment. Her language reflects warmth and humility, fostering a sense of closeness and respect, which helps her build a strong emotional connection with her followers. This politeness is also evident in the way she interacts in everyday scenarios, reinforcing her approachable and down-to-earth image.

Lentari frequently integrates the latest trending TikTok songs into her content, utilizing them as dance tracks or background music to enhance the overall appeal. She often selects popular pop remixes or humorous sound effects, which align with trending preferences among her target audience. Virtual influencer Lentari also relies on remixed or royalty-free music to craft her content. This strategic use of music not only keeps her content engaging but also ensures its relevance to the dynamic trends on TikTok. Lentari Pagi's visuals emphasize her sporty and confident persona. She frequently appears in outfits like crop tops and shorts, often set against dynamic backdrops such as football fields, cozy home settings, or trendy cafes. These elements create an authentic and vibrant atmosphere that reflects her energetic and stylish character.

Lil Miquela

Lil Miquela is depicted as a young, fashion-forward virtual woman living in the United States, leading a glamorous life with a strong activist side. Despite her seemingly perfect life on social media, she also faces personal conflicts, which she often highlights to build a closer connection with her audience. One notable example is her ongoing conflict with fellow virtual influencer Bermuda. Lil Miquela's character is energetic, edgy, confident, and brave,

making her relatable to a young, trend-conscious audience.

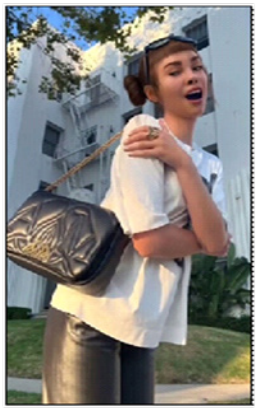

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Figure 13. Lil Miquela's TikTok Content

Source :Lil Miquela's TikTok(2024)

Lil Miquela is not just about posting photos or videos to attract attention, the stories she builds through her content present a plot that sparks curiosity. One of the main storylines in her life is her relationship with fellow virtual influencer, Bermuda. The conflict between Miquela and Bermuda is often highlighted in their social media narratives, considering both have large audiences and compete for attention. While most of these issues are presented as fictional stories, the audience often feels as though they are witnessing a real confrontation between two figures with contrasting identities.

This narrative reminds us that although the digital world may appear perfect, there are conflicts happening behind the scenes that shape this virtual reality. Miquela›s storyline also involves her search for self-identity and how she tries to adapt to a constantly changing world. She often expresses feelings of alienation, which connects her to an audience that experiences similar uncertainty in the real world. How she deals with these issues and finds ways to stay relevant is one of the key themes explored in her content. Miquela doesn›t just follow trends; she often attempts to create new trends, demonstrating that, despite being a digital character, she plays a significant role in shaping real-world popular culture.

Figure 14. Lil Miquela's Visual Style

Source :Lil Miquela's TikTok(2024)

Additionally, Miquela›s life story also involves exploring the impressive world of fashion, where she often shows how clothing and accessories can be a way to express identity and personal values. Every outfit she wears in photos or videos is not just a fashion choice, but a symbol of a larger statement about who she is in this world. The main themes of Lil Miquela›s content revolve around fashion, activism, and modern lifestyle. She frequently showcases her fashionable and trendy outfits, often featuring high-end, branded collections. Additionally, Lil Miquela uses her platform to advocate for social causes, such as environmental issues and LGBTQ+ rights, blending her personal brand with

activism. The theme of modern lifestyle is also prominent, as she shares glimpses of her glamorous life that capture the attention of a young, aspirational audience, blending both luxury and social consciousness.

Lil Miquela speaks in a relaxed and informal style, giving the impression of chatting with close friends and creating a friendly connection with her audience. Lil Miquela's content is delivered in casual, contemporary English, using a relaxed and modern tone that appeals to her youthful audience. Lil Miquela's language politeness is more casual and modern, reflecting her role as a digital influencer in a global context. She uses English with a friendly tone, avoiding formalities in favor of a more laid-back and conversational style. While her language may be informal, she still maintains respect for her followers by acknowledging their contributions and comments. Her politeness comes across in her inclusive language, often addressing her audience in a way that makes them feel valued, which is key in building trust and engagement. For example, Lil Miquela often uses a casual yet polite tone when inviting her audience to join her in everyday activities, such as when she invites them to accompany her to the salon. In one of her posts, she might say "Alright y'all here's a big one. Come with me to dye my hair" and this example shows how Lil Miquela uses relaxed, friendly, and inclusive language. She not only shares her activity but also invites her audience to engage by offering suggestions or comments.

As a virtual influencer closely connected to the world of music and trends, the choice of music used in Lil Miquela›s content is highly strategic. The latest trending TikTok pop and hip-hop songs frequently featured in her videos provide an energetic and lively vibe.

Although Lil Miquela has her own song titled "Not Mine," she more often uses royalty-free music or popular pop tracks on TikTok. This music not only accompanies her content but also helps to create a stronger identity in building her personal brand. The songs she selects align with Miquela›s trendy and bold persona, creating an atmosphere that complements the personality and message she aims to convey. For example, Miquela often uses songs by famous artists like Nicki Minaj, known for her bold and high-energy music style. The chosen music not only enhances the visual appeal of Miquela's content but also reinforces the impression that she is a bold and trendy figure.

Lu Do Magalu

Lu Do Magalu is portrayed as an intelligent, reliable, and professional woman, embodying the qualities of a career driven individual. As the face of the Magalu brand on social media, she represents both competence and approachability. Her character combines being knowledgeable and informative with a friendly and positive demeanor, making her a trusted figure in her field. Lu Do Magalu is always ready to offer practical solutions, further cementing her status as an expert who is both relatable and dependable. The plot of Lu Do Magalu's content revolves around product reviews, household tips, and everyday solutions. She often shares videos that feature unboxing or reviews of various products, particularly those related to home and lifestyle. Through these informative yet

engaging videos, Lu provides her audience with helpful suggestions for improving their daily lives. Her content is designed to be both practical and accessible, ensuring that her audience can easily incorporate her advice into their routines.

Figure 15. Lu do Magalu's TikTok Content

Source :Lu do Magalu's TikTok(2024)

The main theme of Lu Do Magalu›s content focuses on providing practical, everyday solutions through product reviews and useful tips for household management. Her content consistently aims to inform and guide her audience, ensuring that they are equipped with the knowledge needed to make more efficient and effective decisions in their daily lives. The overarching message is one of empowerment, offering tools and insights that can simplify and enhance everyday tasks.

Lu do Magalu adopts a semi-formal tone, balancing professionalism with friendliness to ensure her message is clear and relatable to her audience. Lu Do Magalu uses Portuguese with a professional yet relaxed tone in her content. Lu do Magalu's communication is professional and polite, reflecting her association with a major Brazilian e-commerce brand. She uses Portuguese with a courteous tone, often addressing her audience in a clear, respectful, and informative manner. Her language politeness is consistent with her role as a brand ambassador, ensuring that her communication remains approachable yet professional. Lu›s responses are polite and educational, ensuring that her followers feel respected and informed while interacting with her content. The conversational style maintains a sense of approachability, making her content engaging while still conveying important information.

In her TikTok content, Lu do Magalu frequently uses royalty-free music and the latest trending tracks on TikTok. Additionally, she often opts for instrumental background music or tracks without lyrics, allowing the focus to remain on the narrative and the information she is sharing. This choice helps maintain a calm, professional atmosphere, enabling the audience to concentrate on the message without distraction. By strategically selecting music, Lu do Magalu ensures her content remains engaging while effectively communicating her message.

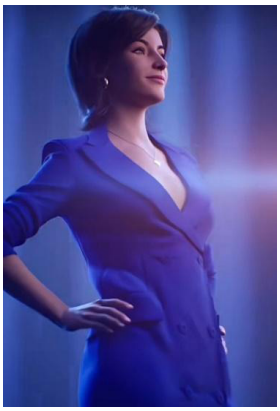

Figure 16. Lu do Magalu's Visual Style

Source :Lu do Magalu's TikTok(2024)

Lu Do Magalu's visual style is defined by her elegant and professional attire. She is often seen wearing neat, sophisticated outfits such as blazers, casual outerwear, or simple dresses. The settings in her content reflect a comfortable and organized environment, typically filmed in her home with a clean and tidy setup, in the garden, or even in her car. These locations and outfits align with her professional and approachable persona.

VIRTUAL INFLUENCER AND DIGITAL STORYTELLING

Virtual influencers have become a unique phenomenon in the realm of content virality strategies, particularly on TikTok. The typical duration of storytelling content, usually under one minute, compels them to leverage TikTok's preference for concise and compact content. TikTok encourages virtual influencers like Arbie Seo, Lentari, Lil Miquela, and Lu do Magalu to craft narratives that are direct and impactful, as the platform's audience tends to favor quick and easily digestible content. This brevity challenges influencers to be exceptionally creative in delivering their messages, ensuring that every second is effectively utilized to capture attention and foster interaction. Unlike platforms like YouTube, which allow for longer narratives, TikTok necessitates a more succinct approach that emphasizes audio-visual elements.

The storytelling content presented by these four virtual influencers averages less than one minute in duration, an ideal timeframe to maintain the attention of TikTok's fast-moving audience. Within this brief period, they effectively utilize key elements of digital storytelling to create a significant impact. Strong characters, straightforward storylines, and the strategic use of music and visuals are crucial in ensuring that their narratives remain engaging and easy to grasp within the limited timeframe.

These four influencers demonstrate that despite TikTok›s short content duration, they can craft narratives that resonate strongly with their audience. Even with concise content, their stories consistently focus on specific themes. This approach highlights their ability to utilize short durations effectively to achieve virality, remain relevant to current trends, and deliver compelling content within tight time constraints. This aligns with the concept of digital storytelling, which, according to McLellan (2006), allows stories to be conveyed in engaging and meaningful ways, encompassing personal, educational, and entertainment themes.

Digital storytelling lies at the heart of these influencers' content strategies. Their narratives incorporate essential storytelling elements, such as characters, plot, central themes, diction, music, and visual performance. These elements not only enhance audience engagement but also support their goal of creating viral and relevant content on TikTok.

The success of these influencers underscores the potential of well-managed digital storytelling to create widespread appeal, both locally and globally. Arbie Seo, for instance, often integrates Indonesian cultural elements into her narratives, while Lil Miquela portrays a more universal urban lifestyle. Lentari presents herself as a sporty character representing active young women, whereas Lu do Magalu emphasizes

the image of a career woman who also manages household responsibilities. This flexibility enables them to reach diverse audiences with consistent yet varied storytelling styles, amplifying the virality of their content.

Furthermore, digital storytelling has proven to be a critical tool for virtual influencers in strengthening their content virality strategies. By combining engaging narratives with current trends, they can produce relevant and attention-grabbing content. Lu do Magalu, for example, frequently employs educational narratives with informative messages, while Lentari leverages sports moments and an active lifestyle to build emotional connections with her audience. These approaches demonstrate that through digital storytelling, virtual influencers can establish emotional bonds with their audience, create virality, and expand their reach in the digital world.

Table 3. Virtual Influencer from Different Countries

Aspect	Arbie	Lentari	Miquela	Magalu
Persona	Forever 17	Sporty	Fashion-forward	Professional
Main Themes	Highschool life	Sports	Fashion	House hold tips
Language	Informal	Informal	Informal	Semi-formal
Music	Remixes (e.g., "Jedag Jedug")	Pop remixes	Pop/Hip-hop tracks	Instrumental sound
Visual	Highschool uniforms/ kebaya; School settings	Sporty outfits; Football field settings	High- fashion outfits; Glamorous urban settings	Blazer/ professional attire; home-based settings
Cultural Context	Indonesian and Sundanese cultural	Indonesian cultural	American culture	Brazilian Culture
Promotion Product	Fast-food; Nabati and Richeese Factory Product	Football events like eFootball and snacks like Piattos	Luxury and renowned brands; Dior, Calvin Klein, and Prada	Household essentials; toilet brushes, dishwashing sponges, and floor mops.

Source :Research Output(2024)

CONCLUSION

Virtual influencers from various countries exhibit diverse representations on TikTok, reflecting their distinct cultures and markets. For example, American virtual influencers like Lil Miquela are often used by luxury and global brands like Dior to promote exclusivity. In contrast, Brazilian virtual influencers like Lu Do Magalu frequently promote practical household products. In Indonesia, influencers like Arbie Seo and Lentari Pagi tend to endorse mid-range products such as fast food and sports events, including football. A key strategy employed by these virtual influencers is digital storytelling, where the narratives they construct around their personal brand and product endorsements play a significant role in capturing audience attention. Through engaging and relatable stories, they are able to establish emotional connections with their followers, fostering a sense of authenticity and trust despite their virtual nature.

This emotional engagement not only enhances their credibility as influencers but also increases the likelihood of their content going viral, thereby expanding their reach and influence across different demographic segments. By strategically integrating cultural elements, visual aesthetics, and interactive features provided by TikTok, virtual influencers are able to maintain relevance and sustain high levels of audience engagement in an ever-changing digital landscape.

Moving forward, virtual influencers should continue to evolve their content strategies by leveraging advanced technologies such as artificial intelligence and augmented reality to enhance their interactivity and personalization.

Collaborations with brands should also prioritize cultural sensitivity and inclusivity to resonate with diverse global audiences. Additionally, virtual influencers can benefit from expanding their presence across multiple social media platforms beyond TikTok to reach a wider audience and diversify their content formats. Conducting regular audience analysis and adapting to emerging trends will be essential for maintaining relevance and fostering long-term engagement. Ultimately, a balance between technological innovation, cultural relevance, and authentic storytelling will be key to sustaining their influence and impact in the digital marketing landscape.

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